

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53RD STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

December 7, 1962

Dear Edith:

I have your letter of December 1 referring to the request of the Corcoran Gallery of Art for the Stuart Davis SALT SHAKER for The New Tradition exhibition. The condition which has caused us some anxiety about this painting is a tendency to flake which has been noted at various times. Here is a summary of our condition records since December 1954 when you gave us the painting, retaining a life interest in it.

Our registration department's first report: (The canvas has been) lined; flaking top edge left of center; large void upper right corner associated with chips and cleavage; canvas patched left of center, blisters lower left, left of center and lower right; several gouges below shaker.

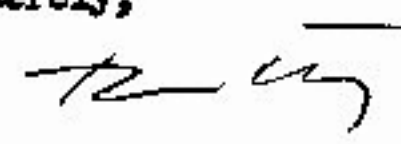
With your approval the painting was treated by David Rosen, January 17 to February 4, 1955, in preparation for inclusion in our International Program's exhibition "American Art of the Twentieth Century" which was in Europe in 1955-56.

At the close of this exhibition the following condition was noted in October 1956: Voids and very large flake lifting lower left in white just above orange area; flake out to left of this. The Kecks, who were responsible for the Museum conservation at that time, felt that it would not be correct for them to work on the painting since it had already been treated by Mr. Rosen. Therefore, in December 1956, the painting was again sent to Mr. Rosen for treatment and was delivered directly to you from Mr. Rosen.

In March-April 1957 we had the painting in the Museum for a Recent Acquisitions exhibition, at which time our registration department's report indicated that similar conditions seemed present. Our staff has not examined the painting since it was returned to you at the close of that exhibition, but on the basis of past reports of this tendency to flake I felt it was not very wise to have the painting subjected to further shipment. We shall be glad to ask our present conservator, Miss Jean Volkmer, to examine it so that a new decision can be made on the basis of her report.

Will you let us know when it will be convenient to you to have Miss Volkmer examine the painting? Her schedule is extremely overcrowded until after Christmas.

Sincerely,


Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

DCM:ew

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rabbi Wm. Mordecai Kramer

December 10, 1962

Mr. Abraham Ratner
7 Rue Antoine Chantin
Paris 14, France

Dear Mr. Ratner:

For many years I have the privilege of admiring your work. As a rabbi I have been deeply moved that your creativity has enriched the eternal forms of our people.

If it is not too presumptuous may I ask whether you have created a Jewish theme in woodcuts, lithographs, etchings or other prints which might be within my ability to purchase and add to my modest personal collection.

I would be most grateful if you can advise me if such is available and how, and at what prices, I might be able to achieve this desired acquisition.

Respectfully,

Rabbi Wm. Mordecai Kramer
B

WMK:sg

*sent to Edith Halpern
Dec. 15 '62*

TEMPLE ISRAEL OF HOLLYWOOD



7500 HOLLYWOOD BOULEVARD / HOLLYWOOD 46, CALIFORNIA 91605

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POC
Purca

December 11, 1962

Mr. Herbert M. Singer
150 Central Park South
New York, N. Y.

Dear Mr. Singer:

I have just received a letter from the Leicester Galleries and am quoting the statement about Epstein Bronze. This is self-explanatory.

"I am sorry not to be able to help you about the Epstein Bronze - "Head of Einstein". Although there was an edition of 12, it has long since been exhausted, and we get constant enquiries for this portrait, which we are unable to fill. There are at least six in the United States and the only chance is finding one at a high premium from a collection. Should we ever be offered this subject, we will, of course, let you know."

If by any chance I hear of one available I will communicate with you promptly.

Sincerely,

EGH:lk

rtists

ncorporated
11 East 51 Street
New York 22, N.Y.
Laza 5-1365-6

December 11, 1962

Phnee
Mrs. Edith G. Haltert
Director The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Haltert:

In regard to the drawing of Mr. Shahn in which we expressed interest, we would only reproduce this art in very limited quantity, in the way and on the stock specified by Mr. Shahn. The reproduction, which would be of high quality and suitable for framing, would be sent along with a card to some of our better clients, as a delayed Christmas gift and good will gesture. These clients consist of art directors and art buyers throughout the United States and Canada.

Artists Incorporated is a small group of well known illustrators. As we are known for the high standard of our work, we wish to keep our promotion in the best of taste. We would be proud to use the work of an artist as fine as Mr. Shahn, rather than our own, which may appear too personal.

Our illustrators reside out of town, and the studio which we maintain in New York, is kept as an office for our agents, and to hold conferences with various clients and artists. This locale would become the home for Mr. Shahn's original drawing. If our idea is acceptable, we would repeat this procedure from time to time, and with other artists. Some day, Artists Incorporated may own quite a fine art collection.

However, this project is only possible if we can afford it. The press time, type of engraving and stock required would be very costly to us. The rights of reproduction fee may make our idea too expensive. We must have a firm price from you before contacting an engraver and stock supplier. This engraver will have to assure us of the quality of his work. These factors may also affect our final decision. We hope to hear from you in the nearest future, as we shall try to move fast.

Sincerely yours,

ARTISTS INCORPORATED

Ted Lodigensky
Ted Lodigensky

TL:hc

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December 11, 1962

Mrs. Helen Thurber
c/o Harper & Row Publishers Inc.
2199 Saw Mill River Road
Tinsford, New York

Dear Mrs. Thurber:

In our current exhibition we have a painting of Mr. Thurber by Robert Osborn who, like many others, is a great admirer and demonstrates it in his concept of Mr. Thurber. We have two previous portraits executed in 1960 and 1961. We have withheld sale of these as I have been very eager to have you see the portraits before I communicate with "The New Yorker". I should be very glad to show all three to you if you are interested in seeing these. In any event it would be a great pleasure to see you again.

Sincerely,

EOH:lk

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File
December 7, 1962

✓ PO ✓
Cust *Amil*
Mr. G. Gordon Hertslet
1132 Hampton Park Drive
St. Louis 17, Missouri

Dear Mr. Hertslet:

Thank you for your letter.

Indeed I recall the Marin painting which you purchased at the "Collector's Choice" Show at the City Art Museum in St. Louis six years ago.

Much as I would like to cooperate with you the exchange arrangement you suggest is not feasible in view of the fact that the painting entitled DOWNTOWN NEW YORK in your current show does not belong to me. In checking I ascertained that this watercolor was obtained from another ~~source~~ and not from the Downtown Gallery. I am sure that Mr. Nagle can supply the information regarding the name of the gallery which consigned DOWNTOWN NEW YORK. On the other hand if you would like to make the exchange here at some future time we would be very glad to cooperate with you in crediting WEST POINTE, MAINE against a selection you make on that occasion. I look forward to hearing from you.

Sincerely,

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Downtown Gallery
APPLETON & COX, INC.
 Insurance Underwriters and Managers

111 JOHN STREET

NEW YORK 38, N. Y.



CLAIMS DEPARTMENT
 IN REPLYING PLEASE
 REFER TO

December 7, 1962

Mr. Arthur Freeman
 10 East 40th Street
 New York 16, New York

Dear Mr. Freeman:

We are pleased to enclose a draft payable to Edith Gregor Halpert and the Downtown Gallery in the amount of \$6,000.00 in full and final settlement of her claim for alleged damages to her property while in the custody of Neiman-Marcus Company.

We are also enclosing an original and two copies of a General Release to both Neiman-Marcus Company and the Maritime Insurance Company of New York. We would appreciate Miss Halpert executing these documents and returning the original and one copy for the completion of our file.

You will appreciate that the release of the draft to Miss Halpert should only be in exchange for properly executed Releases.

It was indeed a pleasure meeting you again after such a long period of time. I sincerely hope that I will have the pleasure soon again.

Very truly yours,

APPLETON & COX, INC.

By:

Tom Hovan
 Assistant Secretary

TMH/ao
 Encls.

12/10/62 - Loss draft amt of 6000 - together with 3 Releases given to A/C for delivery to Mrs Halpert for Releases to be ret'd -

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N.Y.

LOAN RECEIPT

This receipt is issued as an acknowledgment of the receipt of the following objects by the Museum of Modern Art, New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CONDITIONS

1. The Museum of Modern Art will exercise the same care in respect to loans as it does in the safekeeping of comparable property of its own.
2. Loans shall remain in the possession of The Museum of Modern Art and/or other museums participating in the exhibition in question for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the director or trustees of any such museum.

3. Unless the lender expressly elects to maintain his own insurance coverage, The Museum of Modern Art will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this sheet, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.

If the lender elects to maintain his own insurance, this shall constitute a release of The Museum of Modern Art from any liability in connection with the loaned property, and The Museum of Modern Art can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses of coverage.

4. Unless The Museum of Modern Art is notified in writing to the contrary, it is understood that it may photograph and reproduce loans in its publications and for publicity purposes, and that slides thereof may be made and distributed by The Museum of Modern Art and its designees for educational use.

5. If the objects listed on the face of this receipt are for sale, it is understood that the selling price shall include a ten percent handling charge for The Museum of Modern Art.

6. Unless other arrangements have been approved by the Director of Administration at The Museum of Modern Art, loans will be returned only to the owner or lender at the address stated on the face of this receipt.

302 John Ringling Boulevard
Sarasota, Florida



Phone: 388-1357

December 8, 1962

Mrs. E. G. Halpert
32 East 51 St.
New York, N. Y.

Dear Mrs. Halpert:-

We have received an offer of \$ 585 for "Screaming Man". You have the drawing listed at \$ 650.

We would like to accept the offer and receive 20% commission. (We have promised to let the customer know by Thursday.)

Are the serigraphs in editions of 100 ? We have received inquiries about this from the Temple as they are considering "Song of Degrees".

We would be grateful to know how many serigraphs there are in each edition, as so many people have asked this question.

Sincerely,

A handwritten signature in cursive script that reads "Rita".

Rita Lebwohl

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December 1, 1962

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson, New York

Dear Charles:

As you know Dr. Andrews is undertaking a special project about which I wrote you previously. This concerns a pamphlet he wants to issue about your paintings relating to the Shakers and he is planning also to organize an exhibition a list of which I sent you a few weeks ago.

He is eager to hear the tape now in the possession of the Archives of American Art. I wrote to William Woolfenden, the assistant director, and he advised me that the transcript of the tape would be available to Dr. Andrews and a copy to me (I am dying to see it) only upon receipt of a note from you stating that you consent to the arrangement. Will you therefore be a good guy and write a brief note just stating that you are giving your permission to the Archives of American Art for transcripts to be mailed to Dr. Andrews and me. I am enclosing an envelope addressed in full so that you merely have to enclose the brief note.

As usual, I am on a 20 hour daily schedule and at this moment we are preparing for the 37th Annual Christmas Exhibition which means that we will be up all Saturday night and all day Sunday doing the hanging. The following week will be a mess in the gallery as this exhibition brings the largest attendance and we are all running around in circles consoling those who missed the picture they wanted or licking little red stars to stick on the labels. By 6 P.M. I am ready to collapse and it seems unlikely that I can make the party at your house such as I would adore it.

I hope you all will have a wonderful time and I hope that I will see you before Christmas. I am sure that you and Musya understand that I love you but can't find time or energy to travel above 52nd Street, New York City.

Affectionately yours,

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December 3, 1962

Mr. Watson Powell Jr.
5300 Harwood Drive
Des Moines, Iowa

Dear Mr. Powell:

We would appreciate if you kindly sign and return the enclosed receipt for our records.

Thanking you,

Sincerely,

Jay Wolf
Assistant Director

JW:lk

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November 30, 1962

Mr. James Fitzsimmons, Editor, Art International
Schwanengasse 2
Zürich 1, Switzerland

Dear Mr. Fitzsimmons:

Seeing the reproduction of Lindner's "Musical Visit" on page 37 of your September, 1962 issue of Art International and Mr. Kozloff's comments, I could not help but point out the painting entitled "Leo Ornstein - Piano Concert" of 1918 by William Zorach which was shown at The Downtown Gallery while the Museum of Modern Art's "New Images" was on view. A photograph of Zorach's painting is enclosed.

Sincerely yours,

Gudmund Vigdal
Assistant Director

GV/11

Enclosure

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

5 December 1962

Mr. George D. Collier, Director
San Francisco Museum of Art
Olivia Center
San Francisco, California

Dear George:

The Railway Express Agency assures us that the four boxes sailed yesterday afternoon on the SS EUREKA for San Francisco.

Actual box weights were as follows:

Box 1.....21 1/2 lbs.
Box 2.....130 lbs.
Box 3.....128 lbs.
Box 4.....127 lbs.

You are getting a Christmas surprise, apparently. The Railway Express Agency now quotes a shipping charge from here to San Francisco of \$75.04 -- much less than they told us originally. This will be collect from you on delivery. If there should be any alteration in this figure, please let me know when you receive the bill.

We have also sent you today by air a complete set of 8 x 10 inch glossy photographs of all 20 paintings.

We will send you a pre-estimated insurance bill at the close of your exhibition. This should be in the approximate amount of \$60.00.

With all best greetings,

Very sincerely,

Robert F. Griffing, Jr.
Director

RFH:lh

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December 12, 1962

Abercrombie & Fitch Co.
P.O. Box 1250 Grand Central Station
New York 17, N. Y.

Gentlemen:

The check for \$5.67 of which you are in receipt is for fishing gut. It should have been billed to:

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Thank you for checking on the account.

Sincerely,

Jay Wolf
Assistant Director

JWilk

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

[encl. 12-6-62]
Date received November 6, 1961
Date returned *June 24, 1962

RECEIPT OF DELIVERY

The following object(s) lent to the Museum of Modern Art:

by **Downtown Gallery**
32 East 51 Street
New York, New York

for **International Circulating Exhibition: BEN SHAHN**
(December 1961 - October 1962)

*has (have) been transferred to International Circulating Exhibition: BEN SHAHN
GRAPHICS (June 1962 - October 1963)

Registrar *Dorothy H. Dudley*
Dorothy H. Dudley *(initials)*

Museum Number	Description
61.2961	Ben Shahn: Passion of Jesus & Vassetti, silkscreen print \$100.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____ Date _____

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December 7, 1962

Mrs. Everett H. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

I cannot tell you how embarrassed I am to have caused you this annoyance but we have had several temporary bookkeepers who managed to confuse our records considerably. Our accountant has been at work for several days and when I showed him your letter he immediately located the \$6200. credit which was recorded in the check book but not transferred to the ledger. As of the moment your account is as clean as a whistle and I hope you forgive the inconvenience caused you. The only compensation I have is that our bank since the installation of the electronic system has made a great many more errors than we have in our entire career and the battle between man and machine is about on par.

Georgia O'Keeffe dropped in today but unfortunately we did not have any loose photographs of your paintings. However these are ordered and will be mailed to her for signature and returned to you. I am adding the two paintings purchased by your daughter so the entire family will have O'Keeffe autographs. You know of course that she never signs one of her paintings. This is a form of ego with her defying anyone to produce a fraud which could be mistaken for the original. Didn't you think that her painting looked very well in the "Time" article referred to in your letter. I too was pleased with the photograph as it is the first time I succeeded in convincing a photographer that I look best at a great distance where only one chin is visible.

I am glad that you enjoyed your stay in Mexico City and hope that your next trip will bring you to New York. It is always such a great pleasure to see you and Reverend Jones. My very best regards and wishes for a very happy holiday.

Sincerely,

P.S. Yes indeed I was terribly shocked when I got the news about Tom Slick. I had deep affection and very high regard for him and his quiet but effective activities in the field of humanities. He is indeed a great loss to his community and to all of us.

JOHN G. BEIDEL
PRESIDENT

BRESLER GALLERIES INC.

729 NORTH MILWAUKEE STREET
MILWAUKEE 2, WISCONSIN

Since 1881

December 10, 1962

Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Miss Edith Halpert

Dear Miss Halpert:

We have a customer that would like a large Charles Sheeler,
say around 36 x 25. Our customer is very anxious for this,
so we would appreciate a reply as soon as possible.

If you do not have one available, what is the price range
of them? We are enclosing a return air mail envelope to
facilitate matters for you.

Thank you and best regards.

Very truly yours,

BRESLER GALLERIES INC.

Robert A. Veldman

Robert A. Veldman

RAV: jyl

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file

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10 Decembre 1962

M. Maurice Ratton
17, rue de Grenelle
Paris (VII), France

Cher M. Ratton:

Je vous remercie beaucoup pour votre lettre du 4 Decembre 1962.

Mme. Halpert a examine les photos que vous avez envoyes, et elle m'a demande que je vous ecrive. M. Joseph Faulkner s'est trompe; Mme. Halpert n'est pas acheteuse pour les Musees americains, mais elle a aide beaucoup de collecteurs et directeurs de musees avec son information qu'est vraiment formidable.

Je regrette que Mme. Halpert n'est pas interessee d'acheter les trois objets. D'abord, elle vend seulement l'art americain, et ainsi les deux superbes colonnes sont "inutiles" a elle. Aussi elle a plusieurs autres Indiens qui sont de l'epoque d'un dans le photo. Mme. Halpert pensait que vous seriez interesse de connaitre que \$3000 (votre prix pour l'Indien) est beaucoup trop cher pour l'objet.

Encore, je vous remercie beaucoup pour ecrivain Mme. Halpert. Et j'espere que mon francais n'est pas trop mauvais.

Avec sincerite,

Jay Wolf
Assistant Director

Flower Cart . . . reproduced from a painting by Mané-Katz for the benefit of UNICEF, the United Nations Children's Fund.



Voiture de la marchande de fleurs . . . reproduction d'une peinture de Mané-Katz au profit de l'UNICEF, Fonds des Nations Unies pour l'Enfance.



Carroón de Flores . . . reproducción de un cuadro de Mané-Katz. Contribución al UNICEF, el Fondo de las Naciones Unidas para la Infancia.

PRINTED IN U.S.A.



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Sunday Times of London

ATIONS, INC.
CORPORATION OF AMERICA
TEL. 363-2121



RCA COMMUNICATIONS, INC.
A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



RC

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BA450 UWS1343 LPH1500

LONDON 34 11 1907

LT DOWNTOWN GALLERY 32 EAST 51 STREET
NEW YORK

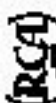
COLOUR SECTION WISHES TO REPRODUCE PAINTINGS BY
GEORGIA O'KEEFE PLEASE CABLE AVAILABILITY OF COLOUR
TRANSPARANCIES AND AIRFREIGHT AT OUR
EXPENSE A SELECTION OF SIX PRAIRY LANDSCAPES
STATING FEES

CFM 32 51

A SERV



A SERVICE OF RADIO CORPORATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121



ON OF AMERICA
53-2121

Mrs. Edwin Gilbert

December 3, 1962

him during the past year advising him of this fact and receiving nothing whatsoever in the way of new work, other plans have been made. I had a long talk with Florence Walters who is at the Rosenberg Galleries for a great many years and took charge of the few American artists. She gave me a full report of her experience with Esther and like many of his friends urged me to tell him the truth so that he may not become a forgotten artist in America. There is no one else who will touch the Rattners with a ten foot pole. It is a great tragedy and although a great many people have talked to him about it he is either too innocent or afraid or whatever to do anything about it including his strong desire to return to America where he really belongs. Some of his previous letters are heartrending in their expression of his reaction to the general atmosphere so different from that of his early days in Paris with Bettina who was an incredible and wonderful person and created a beautiful environment for him to work in. When I think of the other ones like Sara Kuniyoshi, Betty Spencer, Roselle Davis, etc., and even Frances Weber, now that she does not have to echo Max's hates - all devoted to the artist and his art and all "friends of mine" it makes me weep for Abe.

I adore his switch from hot dogs to trout and wild boar.

I am fascinated with the idea of the new book. Has Gil completed it and when will it be published? I am dying to know what's cooking and when I can I can expect to see an addition to my Gilbert library.

A guy by the name of Something Williams called on me last week and talked of you-all with great affection. He lives in Connecticut and I will get more details when he calls again. He is writing a book which involves a number of artists many of whom are connected with the gallery and of course like all the others - came here for detailed information. Even Kermit Bloomgarten embraced me (and spilled my berries) at the Dore Schary's, escorted me into a corner and said "You are just the person I wanted to see. I'm doing a musical involving the Civil War and I know that you can help me". For your information I told him to fly a kite. I don't mind being used but I certainly don't like to be dated and this experience was almost as bad as one that followed when I was asked to give a talk under the title of "Pioneers I have Known". I sent my regrets stating that I mislaid my bonnet and that my covered wagon is in disrepair. You can tell this one to Polly because it is the appropriate smartcrack for her age level.

I sure miss all of you and wish you would come back and drag Abe along with you. Lots of love and do have a wonderful, wonderful, holiday.

Yours,

EGH:rk

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Kansas State University

Manhattan, Kansas

Jacob Lawrence
concentrating on
older generation
not taking on
younger

Department of Architecture and Allied Arts
Seaton Hall

Dec. 8, 1962

Downtown Gallery
32 E. 51 St.
New York City, N.Y.

Dear Sir -

Recently I had the occasion to write
to Allan Morrison, New York Editor of
Ebony Magazine for information concerning
a series of paintings I have done on the
negro which I would like to show at a
New York gallery.

He suggested I contact you.

I feel that the Negro is an ideal
subject today and since I am in complete
sympathy with him and his problems,
I think I have captured the mood I
was after.

I have color slides of the paintings
and I'd be happy to send you several
for your inspection.

Sincerely
Elmer Tomaszch



100 YEARS OF SERVICE TO KANSAS, THE NATION AND THE WORLD

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Boston University

CHARLES RIVER CAMPUS • 855 COMMONWEALTH AVENUE • BOSTON 15, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

December 3, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

May I thank you, and through you, Mr. Marin, for your generous cooperation during my recent visit to your gallery.

We have just begun to develop an idea for an exhibition to be organized around the "followers of Rodin" - a major exhibition, perhaps for next year, to be shared with one or two other university galleries. Zajac would seem to be a natural inclusion within this category. So, rather than either exclude his work from that exhibition or duplicate a showing, we have decided to wait on this more appropriate occasion.

I now think your spring show will be a group exhibition - probably to include five to ten sculptors as yet undetermined.

Sorry I missed the chance to chat with you during the "Fair" openings.

Sincerely yours,

Harold Thurman
Acting Director
Boston University Art Gallery

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December 4, 1962

Mr. Gudmund Vigtel
Assistant Director
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mr. Vigtel:


We are planning to forward the paintings lent by the Downtown Gallery to the exhibition, American Art Since 1950, to the following address at the close of the show, unless advised to the contrary:

Stuart Davis, Standard Brand

Ben Shahn, The Lucky Dragon

The Corcoran Gallery of Art
Washington 6, D.C.

Sincerely,


(Mrs.) Carla Rattray
Registrar

cc: Mrs. Edith Gregor Halpert
Downtown Gallery

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

4 December 1962

Dear Edith:

I have just seen the letter which Betty Eake has written you, and it occurs to me that it may not be clear.

Mrs. Philip Spalding, Jr. is the decorator who did the Laurence Rockefeller house on the Big Island. She tries to use the work of local artists as often as possible and never charges the artist a commission, partly because she doesn't need the money and partly out of a real concern for the artists themselves.

She is also the daughter-in-law of one of our leading trustee families - the Cookes.

As I understand it, Kingrey (who is a professor of design at the University) does design house interiors on the side, for a commission. He is also addicted to using the work of local artists wherever possible, but he does charge a commission from the artists.

Today or tomorrow we will send you a set of the 20 pictures going to San Francisco. They are on the water now.

Hastily but with best aloha,





RA

GENE MORSE, A.I.D.

INTERIORS + ANTIQUES + GARDENS

3308 East Thirteenth Street + Wichita 14, Kansas

December 3, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
22 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We have received the photographs! However, at this time our client is skiing in Colorado and as soon as she returns, we hope to see her and perhaps she will make her decision.

Thank you so much.

Sincerely,

Gene Morse

GM:jb

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MAURICE RATTON

EXPERT
ARTS ANTIQUES
ARTS PRIMITIFS
ARTS POPULAIRES

17, RUE DE GRENELLE
PARIS - VII^e
LITRE 90-30

ANTIQUAIRE
TABLEAUX
MEUBLES
OBJETS D'ARTS

m R/MM.

PAR AVION.
=====

PARIS, le 4 Décembre 1962.

Mrs. Edith HALPERT GREGOR
Downtown Gallery
32 East 51th Street
New-York, N-Y. (U.S.A.)

Chère Madame,

Je suis redevable de votre adresse à l'obligeance de Monsieur Joseph W. Faulkner, de Chicago. Il me dit que vous êtes acheteuse pour les Musées américains et pourriez être intéressée par deux très grands objets pour lesquels je viens vous faire offre:

1^o) Une statue en bois polychrome: Indien présentant un paquet de cigares: Enseigne de tabacconist, fin du XVIII^e siècle. Ancienne Collection Barbara Church.

C'est un des très rares exemplaires connus de cette époque. Ceux qui sont aux U.S.A datent presque tous de l'époque romantique (vers 1830-1850) Celui-ci coloré d'un bleu très Louis XVI, a la silhouette d'un personnage de 1780. La face, le bras droit et la main gauche ont été repeints, mais tout le reste de la polychromie est original. Sa hauteur (sans le socle) est de 1 m 73. Prix: 3.000 \$

2^o) Deux Colonnes de trône en bronze, coulées à la cire perdue. Travail de bronziers itinérants qui proposaient leurs services aux roitelets négres dans tout le Pays Yoruba à la fin du XVIII^e siècle. D'après Mr. Fagg, Conservateur du Département d'Ethnographie du Musée de Port-Lagos, elles seraient de la Région des Egba. Le Roi Guerrier, à cheval tire son sabre. L'Impératrice Mère est assise sur le trône classique des Yoruba. Diverses inspirations: Yoruba, Bamoun, Ewé etc Bénin même. A remarquer la partie supérieure appelée à recevoir la traverse en bois qui est d'inspiration hindoue. (Esclaves noirs emmenés autrefois par les Portugais jusqu'aux Indes) Elles sont chacune en 4 parties réunies par des clapets, elles étaient ainsi démontables pour le transport à dos de bête. Très belle patine marron. Hauteur = 1 m 84 Prix: 7.500 \$ les deux.

Ci-joint photographies des objets proposés. Je vous saurais gré, au cas où vous ne seriez pas intéressée, de bien vouloir me retourner ces photos dont la reproduction est interdite.

A vous lire, je vous prie d'agréer, chère Madame, l'expression de mes hommages respectueux.

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Exhibitions

- 1942-45: jointly with Professor P'ia Chuan (Peking, Tientsin, Shanghai)
 One-man shows as follows
 1946: Peking Union Medical College (Peking)
 1947: China Institute (London) sponsored by the British Council
 de Young Memorial Museum (San Francisco)
 1949: University of HongKong
 1950: Gump's (Honolulu)
 1952: Honolulu Academy of Arts (Honolulu)
 de Young Memorial Museum (San Francisco)
 Musée Carnuschi, Paris
 Galerie Füssli, Zurich
 1953: EMBO, Rome
 1953-55: Travelling exhibition sponsored by Smithsonian Institution shown at 10 museums and art centers in the United States
 1957: Editions Buros, Paris
 1959: Honolulu Academy of Arts
 1960: Walker Art Center, Minneapolis
 Downtown Gallery, New York
 1962: Downtown Gallery, New York
 Honolulu Academy of Arts

Group shows as follows

- 1950-52: Annual exhibitions of "Artists of Hawaii" (Honolulu Academy of Arts)
 1958: American Painting and Sculpture (University of Illinois)
 1959: "Fresh Paint" (Stanford University)
 1961: American Painting and Sculpture (University of Illinois)
 Carnegie International (Pittsburgh)
 etc.

Commissions

- 1957: Mural, St. Catherine's Church, Island of Kauai (Hawaii)
 1958: Mural, Maunaloa Cemetery (Honolulu)
 Stage and Costume Design, Juillard School (New York)
 Stage and costume design, St. John's College (Annapolis)

Represented in the following collections

U.S.A.

Chicago Art Institute
 Cornell University Museum, Ithaca, New York
 Honolulu Academy of Arts
 Milwaukee Art Center
 Munson-Williams-Proctor Museum, Utica, New York
 Stanford University Art Gallery, Stanford, California
 Staten Island Museum, New York
 Walker Art Center, Minneapolis
 Williams College Art Museum, Williamstown, Massachusetts

Europe

Museum of Eastern Art, Oxford (England)
 Musée Carnuschi, Paris (France)
 Museum für Orientalische Kunst, Köln (Germany)

Also private collections in the United States, China, England, France and Italy.

TELEPHONE
MURRAY HILL 4-0085

CABLE ADDRESS
"FLEETCORP"

FLEET PUBLISHING CORPORATION

280 PARK AVENUE
NEW YORK 17, NEW YORK

S. GEORGE LITTLE, LITT. D.
PRESIDENT AND EXECUTIVE EDITOR

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Rec'd 12/26
90

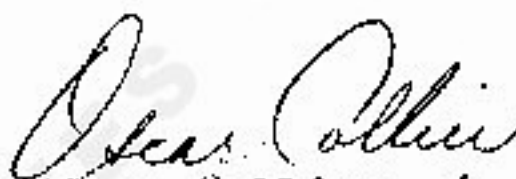
December 12, 1961

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Halpert:

We are enclosing an advance copy of B. H. Friedman's novel, CIRCLES, scheduled for publication January 29, 1962. It is set in the New York-East Hampton art world. We think you will find it interesting--and perhaps controversial. Whatever your reaction, we would appreciate any comments you may care to make, some of which we may want to quote in connection with the advertising of CIRCLES.

Sincerely,


Oscar Collier
Editor

OC:ag
enc.

December 8, 1962

Mr. David Meade Cooper
3806 Kecoughtan Road
Hampton, Virginia

Dear Mr. Cooper:

Because of the inevitable fuss and feathers always attended^{art} upon the Christmas season here at the Gallery, there has been an unavoidable delay in shipping your Marin. However I assure you it will be sent on Monday, December 10th and you should have it by the end of the week.

I do hope that this delay has not inconvenienced you nor caused you undue worry.

I hope that you and Mrs. Cooper have the happiest of holiday seasons.

Sincerely,

Jay Wolf
Assistant Director

JWilk

HONOLULU BOXES NO. 0001, HAWAII

OFFICE OF THE DIRECTOR

30 November 1962

PACKING LIST: PAINTINGS BY TSENG YU-HO

Box 1: 29" x 30" x 54". Box weight 80 lbs. Paintings weight 125 lbs.

1. "The Other Movement" (2 panels, A and B) 48" x 48"
2. "Three Peaks" (2 panels, A and B) 48" x 48"
3. "A Campsite" 24" x 48"
4. "Disperse" 48" x 24"
5. "Rock Among Rocks" (4 panels, A, B, C, and D) 48" x 96"

Box 2: 34" x 31" x 54". Box weight 50 lbs. Paintings weight 81 lbs.

1. "The Power of Silence" 24" x 24"
2. "Nature of Leading" 24" x 24"
3. "Tear Clouds" 24" x 48"
4. "Gather Jade" 24" x 48"
5. "Unorus" (2 panels, A and B) 48" x 48"

Box 3: 27" x 27" x 37". Box weight 55 lbs. Paintings weight 75 lbs.

1. "The Temple Yard" (3 panels, A, B, and C) 24" x 72"
2. "Morning Worship" 24" x 24"
3. "In Umbria" 24" x 24"
4. "The Gate" 20" x 30 1/2"
5. "Secrets of Life" 24" x 32"
6. "Forever Autumn" 32" x 24"
7. "Deaf Painting" 32" x 24"

Box 4: 9" x 41 1/2" x 76 1/2". Box weight 66 lbs. Paintings weight 58 lbs.

1. "At the Sound of Mole" 68" x 34"
2. "Fathom" 72" x 36 1/2"
3. "Away and Over" (2-fold screen) 72" x 72"

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December 11, 1962

Mrs. Everett H. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

At last I've cornered Georgia O'Keeffe and am enclosing three of the photographs with her signature. As soon as we obtain the last of the series I will mail that to you as well.

Again, my best wishes to you and Reverend Jones for a Merry Christmas and a Very Happy New Year.

Sincerely,

EGH:lk

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December 12, 1962

Friends of Art
Boston University
Boston, Massachusetts

Gentlemen:

Would you be so kind to send a portfolio of the "Fifteen
Woodcuts" by Leonard Baskin to:

Miss Georgia O'Keeffe
Abiquiu, New Mexico

Would you please send Miss O'Keeffe the bill for the
portfolio to her New Mexico address.

Thank you very much.

Sincerely,

Jay Wolf
Assistant Director

JW:lk

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

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Alfred V. BOERNER

Dep. asst

DU 3 - 4500.

Sale Dept

The Print Club

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December 5, 1962

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Sirs:

One of our customers is very anxious to obtain an impression of Ben Shahn's "Algerian Memory". Will you send it to us if it is available. Thank you.

Sincerely Yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM/pnp

Pl. - Make Cons -

Silkscreen #18 1959 \$50.

Terms less 10%

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

December 12, 1962

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We are putting you down on the Biennial dinner list and crossing our fingers that you will be able to come by dog sled (it only takes four days each way if you don't stop to sleep), if not by jet.

We had a very stimulating time with the jury. As usual, I don't understand the prizes, but that is an old story.

When a friend asks me for advice, I try to put myself in her shoes. So, if I were you, I would first discuss seeing Mr. Battle with your attorney, and, if he thought it a good idea, would then ask his advice as to how to proceed. My guess would be that it wouldn't be a great help, but I could be so wrong.

It is my personal opinion that George Hamilton and your Mr. Baum should have another talk so that a specialist in these matters could be consulted and the terms of the presentation as it affects the tax code modified to a form which you and they would find mutually satisfactory. I understand that this seems to be entirely practical from a legal standpoint. Mr. Hamilton only awaits word from Mr. Baum or you to find the available and interested talent here.

I will be in New York on Tuesday and if you are in the mood, we could have a chat that evening. I would like to, but you are probably pretty pushed with the Christmas rush. I'll give you a buzz anyway.

Cordially,



Director

P. S. Mrs. Battle is a member of our Women's Committee.

TERRENCE J. O'NEILL
ATTORNEY AT LAW
90 JOHN STREET
NEW YORK 25, N. Y.
BEDMAN 3-6700

December 5, 1962

32 East 51st Street Corp.
32 East 51st Street
New York, New York

Pol. #165GD8129
RE: St. Paul F&M Ins. Co.
Earned Prem: \$42.17
Broker: Arthur R. Freeman

Gentlemen:

O'Brien & O'Brien, Inc. has referred the above item to us for collection.

Since we have been advised that you are responsible for the amount due, we expect you to make immediate payment in order to avoid legal action.

You may forward your check payable to our order as attorney in the self-addressed postage paid envelope, enclosed for your convenience.

Very truly yours,

Terrence J. O'Neill
Terrence J. O'Neill

TJO/vh

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December 8, 1962

Mr. Charles Alan
Alan Gallery
766 Madison Ave.
New York, N. Y.

Dear Charles:

I have been asked for an insurance appraisal on a number of paintings including the Jack Levine entitled BENEDICTION.
It was painted in 1951 and measures 29 x 39.

Would you be good enough to jot down the figure on the carbon copy and return it to me shortly. Many thanks.

Sincerely,

EGH:lk

The fair market value of this painting
is \$ 5000 —

W. H. ...

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Mrs. Marjorie E. Lesser, 610 W. Polo Drive, St. Louis 5, Missouri

Dec. 4, 1962

Dear Mr. Nalpan:

For insurance purposes I would appreciate it if you would give me the current values on the following painting and silk screen purchased from the Downtown Gallery.

1. "Above Myock - N.Y.", Watercolor, 1925
by John Marin - purchased 1954 ^{2500.} 1400

2. "Triple Dip", silkscreen, Ben ³⁵⁵ Shahn
purchased 1955 90

December 8, 1962

Mrs. Stephen A. Stone
180 Elgin Street
Newton Centre 59, Massachusetts

Dear Sybil:

Just as soon as I receive the valuations on the Jack Levine and the Karl Zerbe paintings from their respective dealers I will send you a current valuation for all four pictures listed. I gather that you do not wish the figure on the Shahn as it was crossed off on your list. If I am wrong please send me a card immediately so it will all be on one list.

I am sorry that I did not see you again during your recent visit but hope that you and Steve run into town very soon and that we can have a real blowout.

Affectionately yours,

EOH:lk

December 1, 1962

Miss Dorothy C. Miller
Curator of the Museum Collections
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Dorothy:

A few days ago I received a letter from Gudmund Vigtel of the Corcoran Gallery of Art confirming a number of loans to his exhibition The New Tradition.

He asked whether we could substitute SALT SHAKER 1931 by Stuart Davis stating that you did not agree to the loan because "it is in bad shape".

I was greatly disturbed by this report. The painting has been hanging in my apartment for a good many years as you know and I have had occasion to look at it daily. No one from the Museum of Modern Art has checked it during this period and I don't understand how such a statement could be made without referring to the original. Furthermore I feel a responsibility in view of the fact that it was my gift to the Museum and was in its possession for a considerable period before I asked to borrow it. Nothing could possibly have occurred to it subsequently as it was not lent to any institution or individual and has remained in exactly the same spot.

If SALT SHAKER is really in bad condition don't you think it should be taken care of immediately? I can't find anything wrong with it but I would be very happy to have your restorer come here to examine it and to furnish a detailed report.

As you know it is very prejudicial to the artist to indicate that their paintings don't hold up and this practice has become prevalent of late.

May I hear from you shortly?

Thank you for your attention.

Sincerely,

EGH:lk

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December 7, 1962

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for your very kind invitation.

I certainly hope that I can make it for the opening and I am jotting the date of January 18th on my calendar - dinner or no dinner - or will the latter make me less distinguished. What with my many unhappy experiences in flight cancellations I hate to commit myself these days but I will let you know far enough in advance. As a matter of fact it might be a good idea to tie in my Washington trip with the project I have in mind of discussing the gift complications with Luke Battle. I have been advised that he is returning the latter part of December and I am sure that I can make a date with him if you too think that he would be the right person to consult in the matter. Incidentally I expect to be on a panel with our cultural chief - Mr. Heckscher - on February 19th but I sincerely hope that all this will be settled before then.

If I don't see you before the holidays I will now wish you and your family a very very Merry Christmas and Happy New Year.

As ever,

EOH:lk

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FU
M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

Dec 6, 1962

Dear Edith,

First of all, greetings of the season including Christmas, New Years & Chanukah. Secondly, I am going to ask you to become a bookkeeper as well as a gallery owner and director. On Oct 18th, 1962 you deposited at the Chase Manhattan bank to the credit of the Downtown Gallery^{NY} a cheque for \$200^{xx} at the end of ~~end~~ October and again at the end of November the statements I received did not deduct this \$200^{xx} payment. I am also convinced that a cheque for \$250^{xx} which I sent in January or February, which was the first payment on the Weher, was not credited to me. Please check up and let me know.

Love

Kip

The Woodward Foundation
1001 Fifteenth Street, N.W.
Washington 5, District of Columbia

Executive 3-0900

December 7, 1962

Sirs:

The Woodward Foundation has recently purchased a print by Ben Shahn from your gallery.

Would you be kind enough to send us complete biographic information on this artist which is very valuable to us when we send the prints abroad.

Sincerely yours,

Asst. Secretary
Hon. Lucius
(Mrs.) Lucius D. Battle
3200 Garfield Street, N. W.
Washington 8, D. C.

The Down Town Gallery,
32 East 51st Street,
New York 22, New York.

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30 November 1962

Mr. George D. Celler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

I am enclosing herewith copies of the following documents:

- (1) letter to Mr. Robert P. Torris, Mrs. Eche's insurance agent;
- (2) valuation list of the paintings (indicating ownership, for catalog and label purposes, if for sale or not for sale);
- (3) packing list to assist you in identifying the contents of the four individual boxes;
- (4) our shipping order;
- (5) curriculum vitae of the artist.

Under separate cover, and within the shortest time possible, I will also send you 8 x 10 black and white photographs of each of the paintings.

If there is any further information needed, please do not hesitate to let me know.

With best greetings,

Very sincerely,

Robert P. Griffing, Jr.,
Director.

RF:ay

December 11, 1962

Mr. Phillip Doyle
ESQUIRE
488 Madison Avenue
New York 22, N. Y.

Dear Mr. Doyle:

I have just received a letter from Mr. Henri Marceau, Director of the Philadelphia Museum of Art, indicating that permission is granted for reproduction of the Davis painting SOMETHING ON THE EIGHT BALL. Mr. Marceau states that he would rather have the museum photographer make the transparency and bill ESQUIRE \$45. for 8 x 10 - which, incidentally, is way below the routine figure.

He also calls my attention to the fact that there should be a reproduction fee which in this instance will be divided between the artist and the museum. I believe I mentioned the small sum of \$100.

Please let me know your wishes in the matter.

Sincerely,

EGH:lk

December 11, 1962

Miss Mildred Constantine,
Associate Curator Dept. of Architecture and Design
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Miss Constantine:

John Marin, Jr. referred your letter to me.

Indeed I should very much like to keep your book and
if you will let me know the price a check will be
sent to you promptly. I found it most interesting and
instructive.

Sincerely,

EGH:lk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Here, or could Mr. Palmerantz possibly touch up the painting?

Will you think about this a couple of days & perhaps get in touch with Miss O'Keefe herself?

I will call you Friday or Saturday.

Sincerely

Hartman H. Prosser

Dec. 10 -

P. P. Mr. P. said the flaking was an $\frac{1}{8}$ of an inch to pin point in size. His telephone number is, UN 9-9454. Also - we very rarely have a fire in the fireplace.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

1 December 1962

THUNG Te-ho (Mrs. Gustav Hohe)

Born in Peking, China, 1923. Graduate of Art Department, Peking University, Peking, 1942. Assistant to Professor P'u Chuan, Peking, 1942-45. Graduate student in Chinese art history and literature at Peking, Central Chinese, and National Peking Universities, 1942-48. Married to Professor Gustav Hohe, PhD., Peking, 1945. Lecturer on Chinese painting at California School of Chinese Studies, U.S. Army and Navy Officers' Language School, Peking, 1946-48. Left China to reside in Honolulu, 1949. Instructor in Chinese painting techniques, Honolulu Academy of Arts Art School, 1950 to the present. Advisor to Department of Chinese Art, Honolulu Academy of Arts, 1956 to present. Co-recipient (with her husband, Dr. Gustav Hohe, Curator of Chinese Art, Honolulu Academy of Arts and Professor of Oriental Art, University of Hawaii) of Rockefeller Foundation grant administered by the Honolulu Academy of Arts for study of collections of Chinese Art in the United States, 1953. Year in Europe, 1956-57. Lecturer on Chinese painting, Summer Session, University of California, Berkeley, 1958. Presented public lectures at University of California and Asian Art Society, San Francisco, 1958. Visited Europe and New York, 1959-60. Lecturer for Chinese Art Society (New York), Westport Art Association (Connecticut), City Art Council (Pittsburgh), Walker Art Center (Minneapolis), 1959-60. Recipient of grant from the American Oriental Society (distributed by the Freer Gallery, Washington), for study of Chinese paintings in Japan, Hongkong, and Taiwan 1960-61.

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December 8, 1962

Mr. Gudmund Vigtel, Assistant Director
The Corcoran Gallery of Art
Washington, D. C.

Dear Mr. Vigtel:

Unless you are planning to be in New York in time for your final selection I can arrange to send you photographs to fill in the gaps listed in your letter of November 29th. Incidentally I expect the return of my personally owned Nadelman which was not included in the Corcoran prospective gift. This is enroute from Texas where it was shown in the Circus exhibition at the Contemporary Museum. There will be no problem about any of the others - Marin, Kuniyoshi, Weber and Zorach. As soon as I receive a reply from Dorothy Miller to whom I wrote regarding the SALT SHAKER I can make a suggestion about a Davis as well.

Many thanks for writing about the Zorach painting to Art International. I may see you on January 18th if I can break away from my accumulation of work after my year-end vacation starting on December 16th (I hope).

Best Regards.

Sincerely,

EGH:lk

THE MUSEUM OF MODERN ART

NEW YORK 19

17 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF ARCHITECTURE AND DESIGN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 12, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Edith:

Delighted that you want to keep my book "Sign Language".
The cost is \$11.25 which is the members' discount price.

Have you seen my Lettering Show and how is yours coming along?
I hope that we might talk about this further because this is
a subject close to my heart.

Regards,

Mildred
Mildred Constantine
Associate Curator
Department of Architecture and Design



THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

December 1, 1962

Comet Ray Letter Service
220 East 23rd St.
New York, N. Y.

Attention: Mr. Sussman

Dear Mr. Sussman:

Would you kindly fill out the enclosed card for us and return it to the gallery. We will then send a check to the Post Office.

By the way, to whom is the check for this made out?

Once more, many thanks for your prompt attention to and speedy work with our Christmas mailing.

Sincerely,

Jay Wolf
Jay Wolf
Assistant Director

JW:lk

1. Fill in ~~the~~ signature & date in form at the bottom.
2. Make out check to Postmaster, New York for \$30 and send to Mail Classification Bureau, Dept. of Justice, 33rd St. & 5th Ave. NY 1, NY

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Pl note sheet
for this Remington

formerly Coll. of Mrs. Jordan

oil

THE MUSEUM OF FINE ARTS

November 30, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

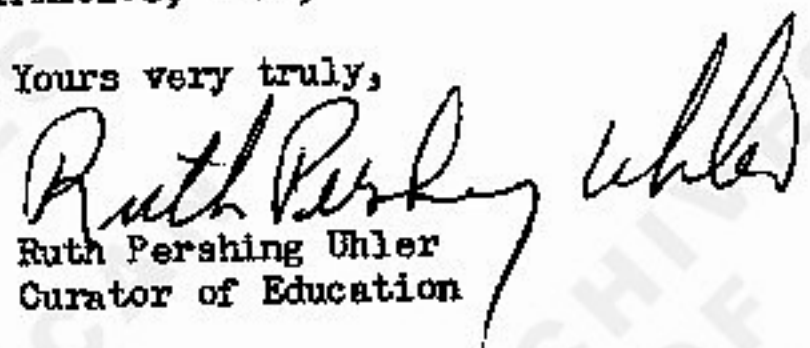
We are in the process of planning an exhibition in our Junior Gallery which will consist of six vignettes; each representing a child or family life of a different country.

One of these will be "Early America", and we are hopeful that you might be able to lend us two primitives; preferably of a young boy and the other a young girl.

We, of course, will assume all expenses of shipping and insurance and will send lenders' forms as soon as we hear from you. The show will extend from January 26 through March 17, however, we would greatly appreciate the paintings by the 10th of January.

Hoping to hear from you in the affirmative, I am,

Yours very truly,


Ruth Pershing Uhler
Curator of Education

RPU:mb

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Jasia Reichardt

32 Belsize Park Gardens London N.W.3 PRImrose 7498

5th December, 1962

✓
The Directors,
The Downtown Gallery,
32 East 51st Street,
New York

Dear Sirs,

I should be grateful if you would be kind enough to send me catalogues of your exhibitions.

These would be of great assistance to me and various other critics who would have access to them.

I write on modern art for English art magazines, for *Aujourd'hui* (Paris), *Metro* (Milan), and I edit a series of books on living artists (*Art in Progress*) published by Methuen & Co.Ltd.

Thanking you in anticipation.

Yours faithfully,

Jasia Reichardt

Jasia Reichardt (Miss)

*per minute
delighted
8 PO
Purshants*

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DEPARTMENT OF STATE
WASHINGTON

December 7, 1962

Dear Mrs. Halpert:

Mr. Boerner has asked me to continue the arrangements Mr. Isenbergh handled previously in working with you on the loan of your paintings to the Bureau of Educational and Cultural Affairs. Although I am a recent arrival in the Department from the field, I have been here long enough to enjoy and appreciate the paintings from the Downtown Gallery which grace the walls of some of our offices.

I am attaching for your files two copies of a new listing of the paintings which reflects the receipt in the Bureau of twenty-three pictures to replace those transferred to the Corcoran Gallery. This list will be kept up to date and I will see that you receive revisions when they are made.

With kindest regards, I remain

Very sincerely yours,

Frederick Irving
Executive Director
Bureau of Educational and Cultural Affairs

Attachments:

List of Paintings (2)

Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

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December 8, 1962

Mr. Phillip C. Beam, Director
Walker Art Museum
Bowdoin College
Brunswick, Maine

Dear Mr. Beam:

Indeed I well remember the delightful time I had talking with you at the party following the dedication of the Zorach Fountain.

Thank you for your letter and for sending me the Baskin catalog which is most impressive. As a matter of fact I've heard a great deal about the exhibition and all the reports were most enthusiastic.

Very shortly I shall write to Mr. Sadik congratulating him and will certainly extend an invitation to call on me whenever he plans to come to New York - the sooner the better.

I hope too that you are planning to come to the big City and include the gallery in your plans. It will be a great pleasure to see you again.

Sincerely,

EOH:lk

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Teddy Rosen 1963

December 1, 1962

To stimulate further publicity some form of competition could be planned for states where there are numerous museums in order to select the one as donee.

When the question of a fee arose I suggested that through my 36 years of association with the art world my contacts with the dealers and artists made it possible for me to obtain works of art at very special prices. The fee could either be subject to a commission of 10% from the dealers or a flat fee in the same ratio to be donated to the Edith Greger Halpert Foundation (tax deductible) which concentrates entirely on aiding American artists and American art other than associated with the Downtown Gallery. In addition all the traveling expenses incurred will be charged to the client.

Since there are many organizations vehemently opposed to the idea that Mr. Moses eliminated an art building as a municipal or federal project it is important to make a quick decision before some other organization finances a building for this purpose. I did mention that Governor Rockefeller has arranged for a New York State Art Pavillion limiting all the exhibits to artists functioning in this state and works owned by residents of the state as well.

May I hear from you shortly?

EOH:lk

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Thanks so very much for
giving this your attention- I do
appreciate it.

Cordially,

Marion's Frank Heller

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

December 6, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am writing to thank you, on behalf of the Museum and the International Council, for having loaned the following 6 drawings to our MODERN AMERICAN DRAWINGS exhibition: Hyman Bloom: Cadaver No. 2, Jack Levine: The Mourner, and Ben Shahn: Homage to Rilke (from your private collection), Seymour Chwast: Shield of Abraham, Georgia O'Keeffe: Drawing I, and Georgia O'Keeffe: Drawing I (from your gallery).

From the time of its inaugural showing in Spoleto as an important part of the 1961 FESTIVAL OF TWO WORLDS until the end of its tour in Germany this past September, the exhibition has attracted a great deal of attention. I have enclosed a listing of excerpts taken from various newspaper and magazine articles which will give you a more complete idea of the reaction to the show in the countries in which it was shown. In several cities the exhibition was the first ever presented of contemporary American art. The complete itinerary is as follows:

Palazzo Ancaiani
Spoleto, Italy
Bezalel National Museum
Jerusalem, Israel
Athens Technological Institute
Athens, Greece
Art Hall
Helsinki, Finland
Museum of Fine Arts
Göteborg, Sweden
Centre Culturel Americain
Paris, France
United States Embassy
London, England
Haus der Städtischen Kunstsammlungen
Bonn, Germany

June 16 - July 16, 1961

August 19 - October 3, 1961

January 3, - January 21, 1962

March 12 - April 8, 1962

April 22 - May 9, 1962

June 5 - July 11, 1962

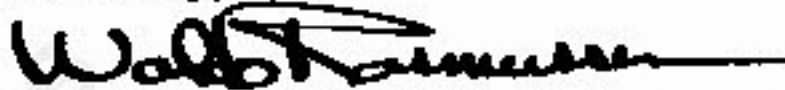
July 16 - August 11, 1962

August 28 - September 24, 1962

The directors of the exhibition, William S. Lieberman and Elaine L. Johnson, have asked me to give you their special thanks for loaning your outstanding drawings to the show.

I have enclosed Receipts of Delivery for your loans. Would you kindly sign and return them to our Registrar's office?

Sincerely,



Waldo Rasmussen
Executive Director
International Circulating Exhibitions

Enclosures:

Listing of press excerpts
3 receipts of delivery

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BROMSEN AGENCY, INC.

Insurance

ADIRONDACK 4-9200

225 WEST 145TH STREET
NEW YORK 39, N. Y.

Downtown Gallery
Attn: Miss Halpert

12/7/62

Confirming phone conversation attached herewith
find check in amount of \$123⁶⁰/₁₀₀ for "Woman and
the World" by Wesley Lea.

For your records I have indicated below
my home address

Thank you again for your consideration

WHP

Elmer Herbert

ELMER K. HERBERT
67 HEATHERFIELD RD
VALLEY STREAM, N.Y.

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2. Is it customary for an art agent to only except paintings that are brought to them by an agent or a storage Co. acting as their agent.

I have questions might seem very simple to you — but I am from a fairly small town, and I just don't know about these things.

I thank you for your time and in reading this letter.

Sincerely,
Mrs. Jane Presley

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

30 November 1962

Mr. Robert P. Torris
 Special Accounts Department
 American Factors, Ltd.
 P. O. Box 3230
 Honolulu 1, Hawaii

Dear Mr. Torris:

Thank you for your letter of 27 November 1962. You are correct in assuming that I am acting as agent for Mrs. Gustav Eke (Mrs. Tseng In-he) in regard to arranging the details for an exhibition of her paintings in the San Francisco Museum of Art beginning in December 1962, and in the Museum of Modern Art in Stockholm, Sweden in the Spring of 1963.

I am acting in this capacity at the request of Mrs. Gustav Eke and with the approval of her contractual agent for the exhibition and sale of Mrs. Eke's work, Mrs. Milth Otger Halpert, Director of the Downtown Gallery, 31 East 51st Street, New York, New York.

The 20 paintings involved in the two exhibitions mentioned above are shown on the enclosed list entitled "Valuation List: Paintings by Tseng In-he". The divisions in that list created by interlining indicate the division of the paintings by packing cases.

A second list is also enclosed, entitled "Packing List: Paintings by Tseng In-he", giving the measurements of the four wood cases in which the paintings will be shipped, together with the case measurements and the weights of the paintings and boxes. These weights have been arrived at separately and are subject to correction insofar as total weights are concerned.

A third enclosure is a copy of our Shipping Order, in which we have indicated the values to be declared to the Railway Express Agency, Inc., case by case. This value has been arrived at by using two-thirds of the actual contents of each case, in accordance with instructions issued in the enclosure to your letter of 27 November headed "Fine Arts Flatter", page 2, item (g).

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December 11, 1962

Mr. Robert A. Veldman
Bresler Galleries Inc.
729 North Milwaukee Street
Milwaukee 2, Wisconsin

Dear Mr. Veldman:

Thank you very much for your inquiry re a Charles Sheeler painting.

Unfortunately we have none at all available.

Mr. Sheeler has been and still is incapacitated, and he is therefore not producing any work at this time.

Sincerely,

Jay Wolf
Assistant Director

JW:lk

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

November 30, 1962

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

There are lots of ways of skinning the cat. While I am aghast at what appears to my layman's eyes as the worst sort of "governmentitis", I feel quite confident that it hinges on technical presentation. It is, as I understand it, a matter strictly for lawyers, but a good tax man can find a solution acceptable to the Internal Revenue. If asked by your attorney, Mr. Baum, I believe my boss can get such expert help from his specialist friends in revising the presentation to eliminate these present difficulties. After so much effort, it would be a crying shame to give up, so long as there is a ray of hope.

You haven't heard from me before on this score because I have felt I should stay very much in the background in this legal matter, which, after all, is way over my head. However, it can and must be done.

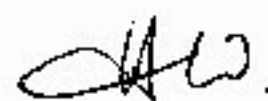
As ever,


Director

HWW:egs

P. S.

I have just talked to Mr. Hamilton and read him this letter. He asked me to add that he is standing by waiting a go-ahead from Mr. Baum to get the help of a legal specialist in this field. In talking to me he indicated that he feels there are a number of ways to meet the apparent impasse, although he is not himself a specialist in tax matters, and that he sees no reason why it can't be worked out.



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Title	Size	Price
Elohim	18x28	125.
God's Light	16x22	125.

QUEENS COLLEGE

of THE CITY UNIVERSITY OF NEW YORK

FLUSHING • 67 • NEW YORK

DEPARTMENT OF ART

December 7, 1963

Mrs. Edith H. Halpert
The Downtown Gallery
32 East 51 Street

Dear Mrs. Halpert:

The Department of Art of Queens College is preparing an exhibition of American art to coincide with the 25th Anniversary of the College. This exhibition proposes to offer an historical survey of the dominant trends in painting which have paralleled the growth of the College during the past twenty-five years.

We are writing to ascertain if you are in a position to lend us, from about the middle of May through June 1963, works by any of the following artists:

Benton
Gerry
Wood
Sheeler
Demuth
Shahn
Rattner

Knaths
Davis
Shoets
Crawford
Kanter
Pollock
de Kooning


Rothko
Brooks
Brook
Diller
Matta
Holtzman

We should prefer works of the years which typify the maximum influence and popularity of the artists — the 30's for Benton, 40's for Knaths, 50's for Pollock, etc.

We have been presenting exhibitions in the Art Center of the Library building since 1957; enclosed is our current exhibition calendar. We shall cover all costs of transportation and insurance. Expert art movers will be used, and the works will be handled by only a few people, always under professional supervision. A carefully edited, illustrated catalogue will be published.

We shall appreciate hearing from you, and especially welcome any suggestions. Thank you for your kind cooperation in this venture, which we hope will be an important event to the College and community.

Yours sincerely,


John Ferran
Chairman
HI 5-7500, Ex. 220
Home: TR 4-5537

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1962

Mr. James M. Carpenter
Colby College
Waterville, Maine

Dear Jim: (May I?)

Thank you for sending me the forms for your exhibition.

I am delighted of course that you are "progressing well" and I am sure that you must be greatly relieved after this long long period of research, etc. and with the fact that this enormous project has reach the exhibition stage.

The loan agreement now enclosed with the exception of the form for the Marin painting which, as you know, is owned by the San Francisco Museum and will have to be borrowed directly from that institution thus I am enclosing these forms as well so that you may forward them to George Culler.

I am very curious as to whether you intend to show only one example by Marin who is one of the very few true natives of Maine or whether you have arranged to borrow other examples from museums and collectors. Won't you please let me know as I really am very curious. Furthermore whether it is possible for your secretary to send me an overall list of the artists associated with the gallery who were at one time or another residents of Maine which would include Karfiol, Kuniyoshi, Spencer - and Samuel Halpert in addition to those whose work you have requested. Also if possible I would like to have the titles of the paintings that have been invited.

I hope that you will let me know well in advance of the opening date so that I can make arrangements to be in Waterville for the opening (if I am invited). I so enjoyed my one and only visit to Colby and always enjoy seeing you.

My very best regards.

Sincerely,

ECH:lk

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December 11, 1962

Mrs. Gladys Trayser,
Reference Loan Service
Department of Library Science
The University of Wisconsin
20 Memorial Library Building
Madison 6, Wisconsin

Dear Mrs. Trayser:

Please forgive me for not writing sooner but we were unable to locate a catalog until a few days ago. This is now enclosed, there is no charge.

We are also putting your name on our mailing list to receive all future publications.

Sincerely,

ECH:lk

December 1,
1962

Dear Mrs. Halpert,

The Weber drawing came yesterday, and I can't tell you how happy I am to have it. It has all sorts of nice associations for me including you and Father Andrew + May West.

I was very much surprised and pleased to find that it is framed. I had not expected it to be and am half afraid

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December 4, 1962

Mr. Frank Bruno
266 West 21st Street
New York, N. Y.

Dear Frank:

I am enclosing a receipt for the four paintings that you brought us.

I am delighted to have them and I certainly hope to show them to as many collectors as possible.

Warmest regards.

Sincerely,

Jay Wolf
Assistant Director

JW:lk

December 3, 1962

Mrs. Peter Stamata
222 Forest Drive, S.E.
Cedar Rapids, Iowa

Dear Mrs. Stamata:

It was nice to hear from you and I am delighted to learn that you are creating an Art Center in Cedar Rapids.

Much as I would like to be of assistance we have been obliged to establish a firm policy against contributing to an auction not only because we are violently opposed to the procedure which in my long experience is detrimental to the artist but also because we would have to devote a large part of our time as well as an enormous portion of the gallery profit if we were to meet all the demands. Any deviation from this policy would make us vulnerable as you can well imagine.

However I can promise that I will cooperate with you in any future exhibitions whether or not the Center has prospects of making any acquisitions.

My best regards.

Sincerely,

EGH:lk

11 Whittier Avenue
Pittsfield, Massachusetts
December 3, 1962

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

I would indeed like to have you make up a set of the photographs of Sheeler's Shaker works. Please bill to us. Also, if you have any duplicates of catalogues, or can tell me where I could obtain them, I would appreciate it. I am writing to Mr. Williams and Mr. Parker for whatever information they may be able to supply.

Last week I explained to Mr. Glover, the director of Shaker Community, Inc., that our conversation with you in New York had to do exclusively with a monograph I was interested in writing about Mr. Sheeler and the Shakers. I understand that he wrote you about the possibility of having next summer an exhibit of the artist's work, together with his furniture which we have on loan. If such a project comes to pass, and if my essay was completed by that time, it might be used at the time of the exhibit. However, I did not plan it that way. I do not want to hurry the essay. I want to have it thoroughly thought through, and beautifully printed.

Sincerely yours,

Edward Deming Andrews
Edward Deming Andrews

a

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

on October the 20th by the
Citizens National Bank of Waco,
Texas, my bank.

I'm sure it's just a slip-up
in book keeping but I am embarrassed
that, after your generous credit policy,
I appeared not to have paid my
bill in a reasonable time. If there
is anything not clear to you, I
will mail you a photostatic copy
of this check.

I was pleased to see your picture
standing in the Gallery in Time.
Have been hoping to get to New York
but Everett had to spend some time
in Mexico City so I went along and
enjoyed it tremendously.

We both send you our warm
regards and all good wishes for
Christmas and the New Year!

OVER →

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

November 30, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Thank you so much for giving me and the project of our "Ascendancy of American Painting" a great deal of time there on the late afternoon of November 13th. No wonder we all flock to you: in the first place you are filled with knowledge of American art -- then, you are generous to a fault with that knowledge and your time -- and, finally, you are the world's nicest person to talk to. That is why I stayed so long!

For your records and for mine, we have requested the following paintings for this Museum's exhibition "The Ascendancy of American Painting, April 3 - June 2, 1963.

SHAWN, BEN - "The World's Greatest Comics"

DEMUTH, CHARLES - "Tree Abstract," watercolor and pencil

RATTNER, ABRAHAM - "Gothic in Flames," 1943

WEBER, MAX - "Two Sculpturesque Heads"

O'KEEFE, GEORGIA - "Light Coming on the Plains III," 1917

Delete the Arthur Dove request. We are getting this from Colorado Springs Museum and we appreciate the thought of the Sheeler from the collection of William H. Lane, but this we are getting from Brooklyn.

As acceptable to you, around the first of February 1963 we shall send in a formal request with instructions, and, by February 15th we shall appreciate having firm acceptances from you, giving complete details as to title, size, etc., with photographs as may be available. Arrangements will then be made with Schumm Traffic Agency to effect all collections for shipping by March 15th. Unless otherwise designated by policy of the lenders, all paintings for this exhibition will be insured by this Museum's Fine Art Policy -- portal to portal at two-thirds listed valuation.

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Office of the President

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

December 6, 1962

Dear Mrs. Halpert:

On Saturday, January 26, an exhibition devoted exclusively to the work of Erastus Salisbury Field will be formally opened at the Abby Aldrich Rockefeller Folk Art Collection in Williamsburg. The Field show will be the first major exhibition of the work of this artist, and will contain more than 100 examples of his paintings representing almost one-half of his known work and illustrating his wide range of talent, from portraits painted during his early career to subject pieces that were his main endeavor in later life.

I hope very much that you will find it possible to join us for the formal opening of the Field show at six o'clock that evening and to be our guest at a reception and dinner immediately following. For your convenience, I am enclosing a return-addressed card indicating whether or not you will be able to be with us.

As many of the Field show guests may want to remain in Williamsburg for the first session of the Antiques Forum, which opens the following day, Sunday, January 27, this invitation to the show and to the reception and dinner is being sent to you well in advance so that you may make your hotel reservations and other arrangements at this time.

In any event, I hope very much that we will have the pleasure of having you with us at the opening of the Field show and the reception and dinner immediately following, on Saturday, January 26. Please accept my very best wishes.

Sincerely,

Carlisle H. Humelsine
Carlisle H. Humelsine

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

write you

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Ret
December 12, 1962

Mr. Richard Hirsch, Director
Allentown Art Museum
5th and Court Streets
Allentown, Pennsylvania

Dear Dick:

Yesterday I had the pleasure of talking with Mr. James Michener who agreed to lend his John Marin painting entitled "MOVEMENT - SEA - ULTRAMARINE AND GREEN SKY - CERULEAN AND GREY" 1947 - referring me to you for the hand-painted oil now in your possession.

The one-man Marin show opens at the gallery on January 8th with the press view the preceding day. The closing date is February 2nd.

Naturally we will need the painting well in advance so that we can do our layout and the subsequent hanging. This, will you be a dear and have this packed and shipped to us at your earliest convenience. If the painting is covered - as it should be - on Michener's policy or on yours we would be glad to pay the pro-rata premium and of course will take care of the transportation expenses as well.

In crediting this in our catalog should we add Courtesy of the Allentown Art Museum or limit it to "Lent by Mr. and Mrs. James Michener"?

Incidentally we are concentrating on his oils to dissipate for all time the idea that he was only a watercolor hand-painter. I have been bored to tears for years and years (sounds like an Irving Berlin title) pointing out the fact that he did good in both media. Perhaps this show will attract you sufficiently for a New York visit with your charming wife.

I am off for a ten day holiday but will be back before the first of the year to get busy on the show.

Best regards and have a wonderful holiday.

Sincerely,

EOH:lk

file

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 10, 1962

Miss Jasja Reichardt
32, Belsize Park Gardens
London, N.W. 3, England

Dear Miss Reichardt:

Thank you ever so much for your request to be on our mailing list. I have now taken care of the matter, and you should be receiving our catalogues and announcements beginning with the John Marin show which shall take place in January.

We are delighted to have you on our list, and, if at any time we can be of service to you, please let us know.

Sincerely,

Jay Wolf
Assistant Director

BROOKHAVEN NATIONAL LABORATORY

ASSOCIATED UNIVERSITIES, INC.

UPTON, L.I., N. Y.

TEL. YAPHANK 4-8262

REFER:

DEPARTMENT OF
PHYSICS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 10, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed are two views of our Art Exhibit on opening night. It was the fourth to be held here at the Laboratory and was unquestionably the most successful of all. The attendance during the seven days it was open was over 500, a record. Our visitors included art devotees who frequent New York galleries and who complimented us on the quality and scope of the paintings shown. Our visitors also included many who were unfamiliar with the works of first class modern artists and who left the show either pleased or displeased, but in any event, enlightened. The leaders of this scientific community agreed the exhibit provided a delightful contrast to our day to day life of science and technology and were sorry to see the show depart.

All this, of course, stems from your generosity in lending us such an outstanding selection of paintings by acknowledged masters of modern art together with examples of work by talented newcomers represented by your Gallery.

Speaking for the Laboratory as a whole and for the Art Committee, may I extend our sincere thanks.

Sincerely,

George B. Collins

George B. Collins, Chairman
Art Committee

Encls.
GBC:pet

December 7, 1962

Miss Ruth Pershing Uhler, Curator of Education
The Museum of Fine Arts
1001 Bissonnet
Houston 5, Texas

Dear Miss Uhler:

Indeed we will be very pleased to cooperate with you in
lending two Early American paintings for your exhibition.

If you will send me the forms I will have them filled in
promptly and I will send you photographs of the paintings.

As I am planning to leave for a vacation trip on about the
15th of this month may I suggest that you forward these to
me immediately so that they will reach you in time.

Sincerely,

EH:lk

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

5 December 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

We have arranged today to have Betty Eke's painting "Mana" sent to you by air. Please let us know when it arrives, with a note on condition, if there is anything to report.

As it happens, air is the cheapest method of shipment - and by far the safest, what with Christmas presents clogging the mails. The total cost, for example, is about \$17.00. Fair enough. Of course it goes to you prepaid.

Herewith still another carbon. Also today we have sent you 8 x 10 glossy photos of all the 20 paintings in Betty's show. You are soon going to be sick of seeing envelopes marked "Honolulu Academy of Arts".

Happy pre-Christmas.

Yours ever,



Robert P. Griffing, Jr.
Director

RPG:lh

Neiman-Marcus

November 28, 1962

Mr. Jack R. Woolridge
Appleton & Cox, Inc.
P. O. Box 541
Dallas, Texas

Dear Mr. Woolridge:

I am enclosing a copy of a letter received from Mrs. Halpert. As in the past, I know you will make every effort to make a fair settlement with her. I would earnestly request that you appoint some experts that would be agreeable to her, as I know that we are all interested in arriving at a fair solution to this unfortunate problem.

Sincerely yours,

Norman W. Bramley
Vice President-Treasurer

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G. GORDON HERTSLET
1132 HAMPTON PARK DRIVE
ST. LOUIS 17, MISSOURI

December 4
1962

Mr. John Marin Jr.
Downtown Gallery
32 East 51st Street
New York City.

Dear Mr. Marin:

In the current "Collector's Choice" Show at the St. Louis Art Museum there is a watercolor by your father titled "Downtown New York" priced at \$3000.

I am somewhat interested in this picture and would like to explore the idea of acquiring it through "trading in" another Marin which I bought at a previous Collector's Choice Show.

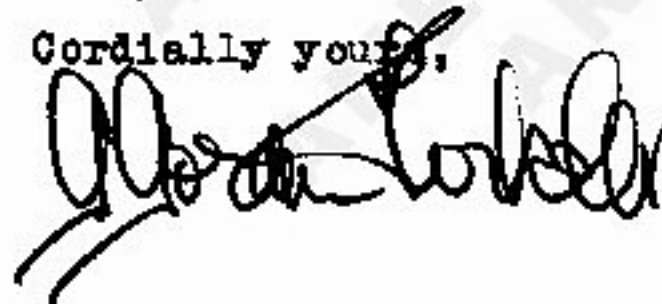
The picture I am referring to was purchased at the Show held November 28th - December 16th, 1956 and it is called "West Point, Maine" dated 1914.

Perhaps you would like to let me know whether such a proposition is feasible and, if so, on what basis.

If we can agree to a figure prior to the closing date of the Show - December 9th - the picture could remain in the custody of the Museum until the deal is closed.

Of course, if the picture is sold during the Show this matter would become academic and, in any case, the Museum should benefit in some way from the transaction as the Staff brought the picture to my attention.

Cordially yours,



P.S. Mr. Charles Nagle knows me.

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December 3, 1962

Mr. Lee Nordness
Nordness Gallery
831 Madison Ave.
New York, N. Y.

Dear Lee:

I have been asked for an insurance appraisal on a number of paintings including the Karl Zerbe HOOPER FIGURE. It was painted in 1952 and measures $44\frac{1}{2} \times 24\frac{1}{2}$.

Would you be good enough to jot down the figure on the carbon copy and return it to me shortly. Many thanks.

Sincerely,

CGH:lk

\$ 2000 - alw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MADISON SQUARE GARDEN

19th annual national antiques show

FEBRUARY 27 TO MARCH 7, 1963

EXECUTIVE OFFICES: 97 DUANE STREET, NEW YORK 7 -- BEEKMAN 3-6010

December 3, 1962

Miss Edith G. Halpert,
The Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Miss Halpert:

It is many years since visitors to the National Antiques Show have had an opportunity to see some of your primitives.

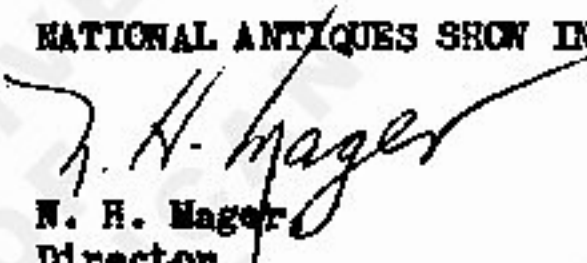
Would you care to put on a display at the 1963 Show which is scheduled for February 27th through March 7th?

We will, of course, be glad to provide the space, lighting and publicity for the exhibit without any cost to you.

We look forward to the pleasure of hearing from you.

Very cordially,

NATIONAL ANTIQUES SHOW INC.


N. H. Mager
Director

NHM/sb

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DARTMOUTH COLLEGE Hopkins Center HANOVER · NEW HAMPSHIRE

CHURCHILL P. LATHROP *Director of Galleries*

December 12, 1962

Mrs. Edith Halpert
The Downtown Gallery
22 East 51st Street
New York, New York

Dear Mrs. Halpert:

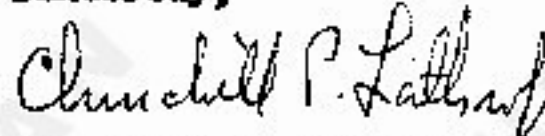
As you may know, Ben Shahn is lecturing at Dartmouth early next April.

It would be very nice for us if we could have a small one-man show of Mr. Shahn's work in one of our new Hopkins Center galleries at the time of his visit.

I expect to be in New York during the Christmas holidays and hope that I may have the privilege of seeing you and receiving your advice and guidance on the possibility of arranging such a show. (about ten items for the first three weeks of April)

With very best wishes for the Christmas season,

Sincerely,



Churchill P. Lathrop
Director

CPL:ma

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Most sincerely yours,
Helen M. Jones

Oh, yes, I have been meaning
to ask you about the 2
first O'Keefe's I bought from
you Hollyhock and On the
Patio - neither were signed by
Georgia O'Keefe (and I will
see why) You spoke of getting
signed photographs or some
signatures for them. Is it too
late to get them? Or what can
be done?

Went that terrible about
Tom Slick? - a great shock and
love to San Antonio -
HmJ.

Print for publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1962

Mr. Andrew C. Ritchie, Director
Yale University Art Gallery
1111 Chapel Street
New Haven 11, Connecticut

Dear Andrew:

After considerable digging I finally succeeded in locating the valuable document I promised you. I am sure that you will find it very impressive and will also be proud that we have become so damned cultured in America. I sure wish I had the statistics with me when I was in Moscow in 1959 so that my exaggerated figures might have been supported by a good capitalist publication.

It was swell seeing you and I wish that you and Jane would come to New York soon so that we could have a real party to celebrate our cultural level. ~~Do~~ let me know in advance when you plan your next trip to New York.

As ever,

EGH:lk

NIKKO CO., LTD.

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BANKER:

THE SANWA BANK, LTD.,
KOSHIEN OR OSAKA

YOUR REF. _____ OUR REF. _____ DATE: December 4, 1962.

The Downtown Gallery,
32 East 51st Street,
New York, U. S. A.

Gentlemen,

In further reference to our letter of 1st November, re the original prints such as lithographs or etchings or serigraphs signed by Ben Shahn, a collector who is one of customers of Yodo Gallery in Osaka writes us to say again that he would like to purchase the above mentioned artist's prints.

We trust that you are in a favorable position to supply us with them immediately. Please let us have particulars of original prints available for us, together with prices and photos of prints, if possible, as soon as possible.

If you have no intention of offering them to us directly, please introduce some of reliable suppliers to us.

We hope that we may be favored with your kind cooperation for this matter.

Yours very truly,

NIKKO CO. LTD.


President

SY/17

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December 3, 1962

Mrs. Z. Dochterman
Department of Art
State University of Iowa
Iowa City, Iowa

Dear Mrs. Dochterman:

Apparently Colten has moved from 227 East 57th Street and left no forwarding address. I phoned today and the answering service has no knowledge of his whereabouts.

Very truly yours,

Jay Wolf
Assistant Director

JWlk

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Neiman-Marcus

DALLAS 1, TEXAS

December 1, 1962

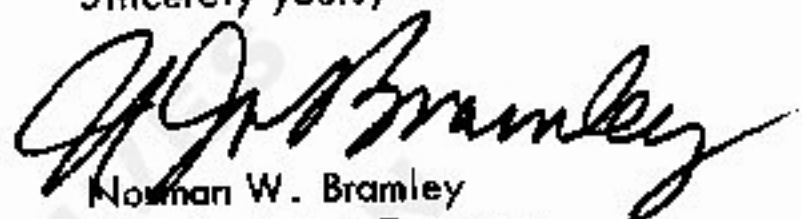
Mrs. Edith Halpert
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sure you must understand that any losses must be guided by independent individuals. If the people that the insurance company has employed to judge the case are not satisfactory, then I am sure they will be willing to get someone who is.

If you do not wish to call upon the Arbitration Association or file suit, this is the only solution I can give you and maintain our relations with the insurance company. I am enclosing my letter to the insurance company in order to bring this problem to a conclusion.

Sincerely yours,



Norman W. Bramley
Vice President-Treasurer

is

Enc.

Dec. 7, 1962

Dear Mrs. Halpert,

Just a short note to tell you how greatly I appreciate your wonderful gift. The Dixie print was the most unexpected and marvelous surprise I can think of. Certainly nothing could please me more, except maybe a trade with Dad for "AnySide".

I cannot stress enough my appreciation of your kind thought in giving these prints to Linda and me. I can only say thank you again for both myself and Linda who hasn't yet seen hers.

Sincerely,

Karen

(Freeman)

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 purchaser is living, it can be assumed that the information
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GERALD W. BROWNSTEIN
 ATTORNEY
 157 CHURCH STREET
 NEW HAVEN 10, CONNECTICUT
 UNIVERSITY 5-4155

December 7, 1962

ANDREW M. DIPIETRO, JR.

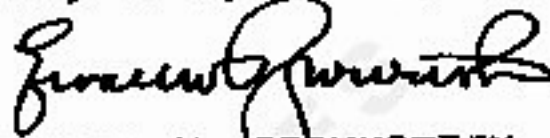
Mrs. Halpert
 The Downtown Gallery Inc.
 32 E. 51st Street
 New York 22, New York

Dear Madam:

I am enclosing herewith my check in full payment for the William Zorach Sculpture.

I have sent a deposit to Sculpture House Inc. with respect
 to a circular base for the sculpture. I have requested
 them to forward the base to you for shipment to me when
 the same is completed. I shall appreciate your consideration
 in this matter.

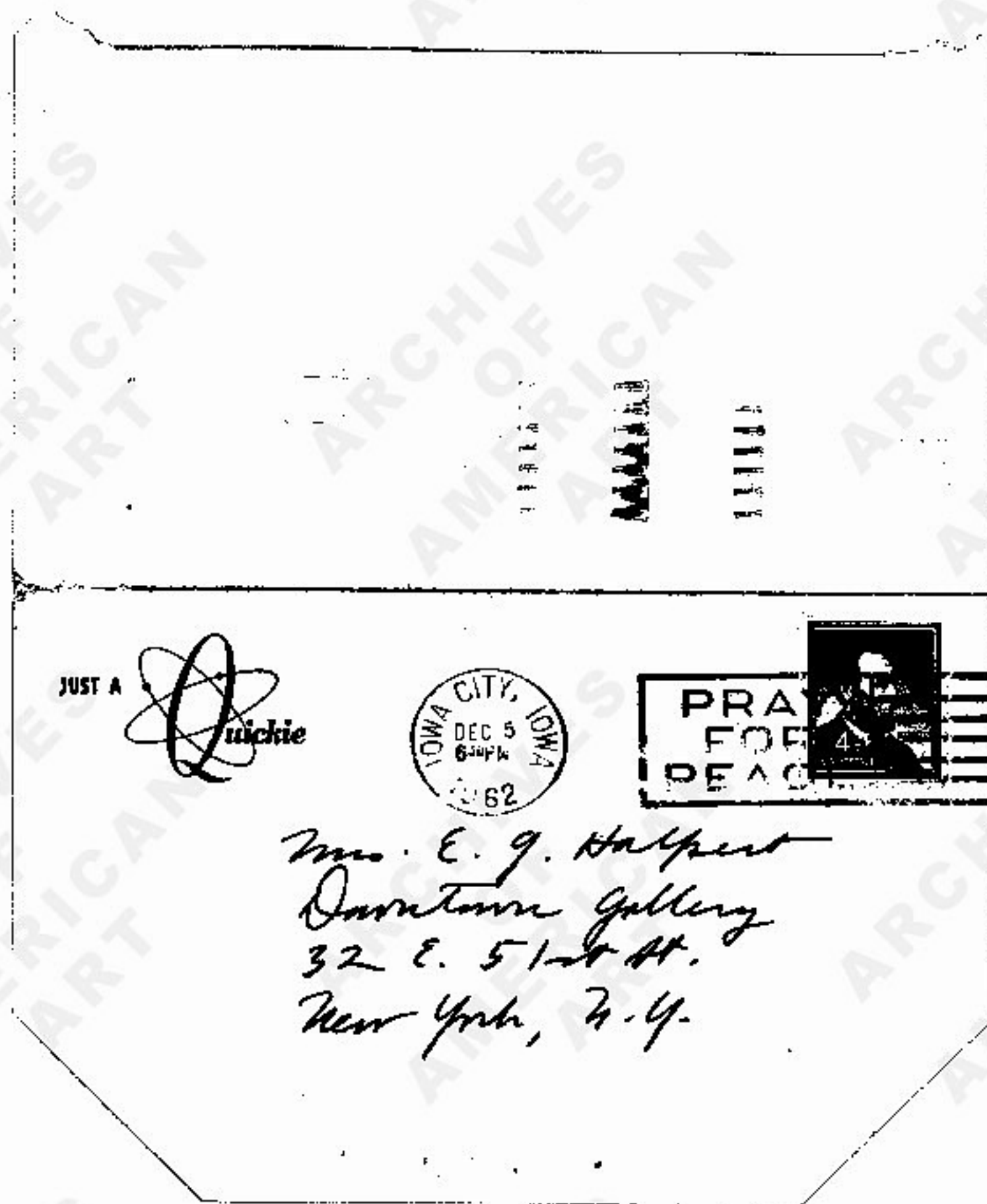
Very truly yours,


 GERALD W. BROWNSTEIN

GWB:jh

1962 DEC 10 11 11 AM
 1962 DEC 10 11 11 AM

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*cust
Chas. Sandler
J. Sandler* *file*
December 8, 1962

ms Mrs. Herbert Sandler
1003 Euclid Avenue
Berkeley, California

Dear Mrs. Sandler:

After considerable research I finally solved the great mystery involving a Wheeling, W. Va. post mark, a Washington, D.C. postcard and a Berkeley address. Now I know who you are and I am delighted to hear from you although I had been looking forward to another glorious breakfast of bagel and lox in New York Greenwich Village.

I was ~~not~~ told by your brother that you had contemplated the move and all this is a great surprise. I hope however that you and your husband will make frequent visits to New York and will call on me.

I, too, am disappointed that you did not see the collection at the Corcoran. However one of these days the museum will start building the wing with ten new galleries allotted to 20th Century American Art and by 1964 the collection will be up permanently together with many additional gifts which have already been promised by various collectors and dealers so that many of the gaps will be filled in to make a complete survey of American Art of this century.

Are you planning to make Berkeley your permanent residence? With the ghastly weather we have here I envy you but we have had a spell of what was known as Indian summer in the days of yore.

In the future you will receive our announcements if and when we have special exhibitions arranged. There has been so much activity in the gallery that I have not had an opportunity to put together many shows this season but after my forthcoming vacation I think I will manage to get into swing with some hot numbers.

Enjoy your new home and do let me hear from you. I expect to be in Santa Barbara early next summer and will let you know in advance so that we can arrange to meet. It will be nice to see you and your husband. My very best regards.

Sincerely

EGH:lk

December 11, 1962

Nikko Co., Ltd.
No. 34, Koshien 2-Bancho
Nishinomiya, Japan

Attention: Mr. Yosinikko

Dear Mr. Yosinikko:

When I received your letter a day or two ago I referred to my files and discovered that my previous reply had been inadvertently mislaid. This is now enclosed "as is". It will explain to some degree why I did not mail it that day when a temporary stenographer made such a mess of the reply that I was embarrassed to mail it. I trust the delay has not inconvenienced you - and regret that we have so few photographs available. It is not customary to photograph prints as the artist does not like to assume the expense of photographing anything but original paintings and drawings. If you are interested I can arrange to have some more photographs sent to you, meanwhile you have the information as to the prints we still have available as well as a catalog of his complete production many of which you will note are now out of print.

Sincerely,

ECH:lk

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Mrs. Mont H. Rapp

TELEPHONE CE 8-3841

TELETYPE OC 370

2205 LIBERTY BANK BUILDING

OKLAHOMA CITY 2

November 30, 1962

Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Sirs:

Your last Christmas list has come to me. I should like a description and the prices of what you have by Morris Graves and also by John Marin, if this is possible.

I wonder, if by any chance, you still have some little John Marin's of a series, of which I own one? Small brief sketches of a sunset.

Sincerely,



Archibald C. Edwards

ACE:lkf

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December 11, 1962

Mr. Joseph Grippi
Grippi Gallery
905 Madison Avenue
New York 21, N. Y.

Dear Mr. Grippi:

The Christmas Exhibition has made it impossible for me to make any appointments and I hope it will be satisfactory to postpone a date until after the first of the year. I am planning to leave for a short vacation and expect to be back about the 2nd or 3rd of January. I will call you then.

Sincerely,

BGH:lk

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December 3, 1962

Dear Mrs. Halpert,

Mr Benson is out of town but he asked that I give you some idea as to time and other pertinent information which was omitted from your previous letter.

The audience for this symposium will consist of college students, ours and others, art teachers and, we hope, a good sampling of interested persons from the greater Philadelphia area.

Our procedure will be to ask each panelist to prepare a fifteen minute statement which he will read. The chairman, yours truly, will then encourage an extemporaneous exchange of opinions from among the panelists before inviting questions from the audience.

The event will be taped and edited excerpts will be made available to colleges and other non-profit institution for educational purposes.

We shall all be looking forward to seeing you.

Sincerely,

Mary McLoud

Mary McLoud
Secretary to the Dean

Mrs Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York



Philadelphia
Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pa.
KIngsley 6-0545

MUSEUM OF ART - THE UNIVERSITY OF MICHIGAN
ALUMNI MEMORIAL HALL ANN ARBOR

December 4, 1962

Mr. John Marin
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mr. Marin:

Thank you for your communication of November 30, in which you list the two Dsui Paintings by Tseng Yu-ho which you will be able to lend to our "Purchase Consideration" exhibition, January 13 through February 10, 1963. I am pleased to have these two paintings, which I remember seeing when I visited your Gallery.

We will place all-risk insurance on the two works, in the amount of 90% of the selling prices. And we will instruct Budworth concerning collection for packing and shipping, on Tuesday, December 18, or as soon thereafter as they can.

We are grateful for your kind interest and cooperation in our exhibition.

Sincerely yours,

Helen B. Hall

Helen B. Hall
Curator

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December 4, 1962

Miss Eva Gatling, Director
The Heckscher Museum
Prime Avenue
Huntington, L.I., N.Y.

Dear Miss Gatling:

Kindly excuse us for the misspelling of your name on
your original copy of the enclosed bill. We have had
a change in personnel which may partially explain it.

Sincerely,

Jay Wolf
Assistant Director

LK

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Publications

- 1954: "The Seven Jurisprudence of Wen Cheng-ming", Archives of the Chinese Art Society of America, Vol. VIII, 1954.
- 1955: "Hsieh Wu and her Circle", Asia Asiatica, Tome XI, Fascicule 3, Paris, 1955.
- 1956: "A Note on Yang Lin", Oriental Art, New Series Vol. II, Oxford, Autumn 1956.
- 1959: "A Report on Chen Hong-shan", Archives of the Chinese Art Society of America, Vol. XIII, 1959.

Publications in preparation for 1963

- "Wen Cheng-ming", Encyclopedia del Arte, Rome.
- "A Study of Hsi Wei", Art Orientalis, Freer Gallery (Washington).
- Some Contemporary Elements in Chinese Classic Historical Art, University of Hawaii Press (Honolulu).

Bibliographical notices

- Catalogs of exhibitions cited.
- Who's Who in American Art, 1962
- Michael Sullivan, Chinese Art in the 20th Century, University of California Press, 1959
- Michael Sullivan, Introduction to Chinese Art, University of California Press, 1961

December 12, 1962

Mr. Lawrence Fleischman
19480 Burlington Drive
Detroit, Michigan

Dear Larry:

Via: Special Delivery

We are arranging an exhibition of paintings by John Marin concentrating entirely on his oils. I am eager to include his COMPOSITION CAPE SPLIT #2, dated 1933. Would you consider lending it to us for the occasion? John and I will of course be most grateful.

The show opens to the public on January 8th and will continue through February 2nd. However we would like to have this in our possession as soon as possible.

We will of course be glad to pay the transportation expenses and the pro-rata insurance fee and unless we hear from you to the contrary the credit will read "lent by Mr. and Mrs. Lawrence Fleischman".

I am leaving for my vacation on Saturday but will be back before the first of the year so that I can arrange the exhibition, etc., however the catalog will have to go to press in my absence and I would appreciate your reply by wire.

I hope you, Barbara, and the youngsters have a wonderful holiday and please remember me to your father as well.

Sincerely,

ECH:lk

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December 8, 1962

Connet Day Letter Service
220 East 23rd Street
New York, N. Y.

Attention: Mr. Sussman

Dear Mr. Sussman:

Enclosed are the weekly changes to the mailing list.

Will you please make the additions and adjustments and
return the cards to me.

Kindest regards.

Sincerely,

Jay Wolf
Assistant Director

JWlk

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December 11, 1962

Mr. Elmer Tomason
Dept. of Architecture & Allied Arts
Kansas State University
Manhattan, Kansas

Dear Mr. Tomason:

Thank you very much for your letter re the series of paintings you have done on the Negro.

The Gallery has always considered the Negro an important, interesting subject. As you may know, Mrs. Halpert first introduced Jacob Lawrence.

However, I regret that I can not encourage you to send us your color slides. At the moment we are concentrating on the older generation who are members of the Gallery roster. Consequently, we are not adding any young painters to our list at this time.

Again, thank you for writing us to give us first chance to see your paintings.

Sincerely,

Jay Wolf
Assistant Director

Mr. Robert P. Torris
30 November 1962
page 2

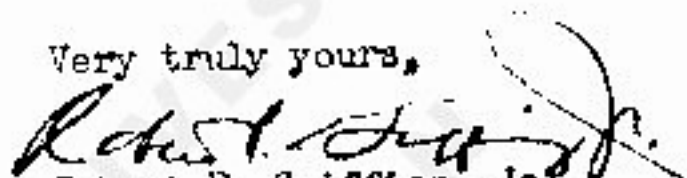
The four cases of paintings will be picked up by the Railway Express Agency today, at approximately 1 p.m. They will go forward to San Francisco on Monday, 3 December 1962 on board the Watson liner SS IURLINE, addressed to San Francisco Museum of Art, Civic Center, San Francisco 2, California, attention Mr. George D. Culler, Director. The shipment will be sent collect.

The exhibition in San Francisco will be held at the San Francisco Museum of Art beginning on or about 19 December 1962 and concluding on or about 20 January 1963.

Following the San Francisco exhibition, the paintings will be shipped to Stockholm. Final arrangements for the transportation to Stockholm have not yet been arrived at. As soon as I have definite information in this regard, I will inform you in detail. The Stockholm exhibition is proposed for May, 1963.

You will notice that the enclosed documents are typed duplicates. Very shortly I will send you photo-copies of the originals of the documents.

Very truly yours,


Robert P. Griffing, Jr.,
Director.

RPG:sy

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 7, 1962

Mrs. Charles Reeves,
Publicity and Public Relations
The Dallas Museum for Contemporary Arts
3515 Cedar Springs Road
Dallas 19, Texas

Dear Mrs. Reeves:

Thank you for your letter.

Just out of curiosity would you be good enough to list the titles of the books referred to in this letter. I don't seem to recall the gift in detail and can find no record of it thus I would appreciate the list, in detail, with the possibility of adding to it in the future. Thank you for your cooperation.

Sincerely,

EOH:lk

COLBY COLLEGE
WATERVILLE, MAINE

DEPARTMENT OF ART
BIDLER ART AND MUSIC CENTER

December 12, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are anxious to have a painting by Niles Spencer in our Art in Maine exhibition. Among our photographs is Perkins Cove, Fish Houses which looks very good. Is this still in your possession or would you be able to tell us who owns it now?

With many thanks for your help.

Sincerely,



James M. Carpenter

JMC/cac

Mrs. Ernest Perry
(Betty Spencer)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FOR INFORMATION OF Edith Halpert

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 5, 1962

Mr. Leo Praeger
Praeger and Sacher
660 Madison Avenue
New York 21, New York

Dear Mr. Praeger:

Thank you for your kind letter of 29 November in reference to the Stasack painting "The Brass Ring."

It is very kind of you to arrange to have this painting at the Downtown Gallery on or before February 12 where it may be collected with other loans which Mrs. Halpert is making to our 1963 biennial exhibition.

We are all especially looking forward to having the Stasack painting in the exhibition as it is not only a very fine one, but also as Mr. Stasack is a graduate of the University of Illinois.

Very sincerely yours,

me

(Mrs.) Muriel B. Christison

MBC:BS

cc: Edith Halpert

P.S. We got a photograph from Tsing Gatto.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

December 6, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of November 27.

To answer your last question first, I do come to New York once in a while and would love to come to see you. I will try to mend my ways before too long.

We would be very glad to allow ESQUIRE to reproduce SOMETHING ON THE EIGHT BALL by Stuart Davis in the book on jazz - a compilation of many previous articles on the theme.

We would rather have our own Photographer make the transparency and bill ESQUIRE magazine. A 5 x 7 transparency would cost \$35 and an 8 x 10 transparency would be \$45. There is also the question of the reproduction fee which it would be normal to charge in a book such as this which deals with jazz and is not necessarily a book on art. So far as we are concerned, we would be willing to waive the reproduction fee if Stuart Davis is also willing to waive it.

Please let me hear from you.

Sincerely,

HENRI MARCEAU
Director

HM/AD

December 11, 1962

SECRET

Incidentally the Tate Gallery purchased one of his paintings a few years ago - before funds were supplied by the organization called American Friends of the Tate Gallery.

I should be most grateful for your cooperation and hope to hear from you before I leave for my vacation on Saturday of this week. Many thanks and best regards.

Sincerely,

EGH:lk

English edition 1997 with a preface by the author, and a new introduction

and, at least, a reputation has been successfully
 established. The reputation has been established
 and the reputation has been established.

U. S. I. A. at the event that there to not as in
time to not purchasing a good many exports to U. S. in the
about the first in order of things as an all entitled CRYSTAL
what was needed is presented by Mr. LARRY BLOK to the White
House.

of the United States and is
extremely important for the
possibility of obtaining a
of one word. The exhibition
Monday, 19th and will
arrange to have the painting
be given to take care of all
and the same time. Of course
the little house in the
a great deal of the
a big part of the
arranged in the work
I am confident that
to which the work of
the most inclusive

(b' juos)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 7, 1962

Mrs. Marjorie F. Lesser
640 W. Polo Drive
St. Louis 5, Missouri

Dear Mrs. Lesser:

I was very pleased to hear from you and am glad to supply the information you requested.

The watercolor by John Marin entitled ABOVE NYACK, N.Y., 1925, purchased in 1954 for \$1400. should certainly be insured at a minimum of \$2500. today.

The Ben Shahn silkscreen TRIPLE DIP has been out of print since 1956 and has been more than doubled in value up to the present figure of \$200.

I hope that when you are next in New York you will come in to say hello.

Sincerely,

EGH:lk

note you
are sending
main cat
I feel lost of
artists
most now
drawings

314 Rosemary Road
Toronto 10 Ontario
December 10 1962

Dear Sir:-

I would like to know who your
regular artists are. I am
more interested in drawings
than paintings.

Yours truly

Carol Rapp

12 Sent 12
December 9, 1963

Mr. Mitchell Rogovin
Internal Revenue Bureau
Internal Revenue Building, Room 3007
12th Street at Constitution Avenue
Washington, D. C. 20525

Dear Mr. Rogovin:

Thank you for your kind letter of November 12th. I certainly appreciate your interest in my curious problem and sincerely hope that there will be a ruling very shortly. As I mentioned, the U.S.A. is losing a number of additional gifts from other dealers and private collectors who feel as I do that there should be a gallery in a museum devoted entirely to a cross-section of American art in our national capital. Frankly, it seems to me that the Tax Rulings must be convinced that I am sincere in my desire to add to our national cultural asset in the visual field, which is ignored even by the new cultural center proposed for Washington but devoted entirely to the performing arts.

May I dream that this will be concluded before the end of 1963?

Again, I wish to express my deep appreciation for all your kindnesses. My very best regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 1962

We received your very
nice letter and are
delighted that you
will be coming to
California. We are looking
forward to the holidays.

Benny has sent us
some of his very lovely
pictures - so our rented
house looks quite
lovely, and we are not
as lonely as we might
otherwise have been.

All the best in the
new year.

Truly
Marian & Herb



SAN FRANCISCO

VETERANS BUILDING - CIVIC CENTER - SAN FRANCISCO 2, CALIFORNIA - HEMLOCK 1-2040

MUSEUM OF ART

December 12, 1962

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks to Bob Griffing's timely assistance, the Tseng-Yu-ho exhibition is, as you noted, in hand. We shall certainly see to it that The Downtown Gallery is given credit.

I am very pleased to hear that you may be coming through on or about the 16th. Do let me know if this materializes as we would love to see you.

Yours sincerely,



George D. Culler
Director

GDC:tp

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December 8, 1962

file
Mrs. Amy LaFollette Jensen
43 Winslow Road
White Plains, New York

Dear Mrs. Jensen:

✓ Enclosed you will find biographical material on Charles
Sheeler. This includes the bibliography for further
reference.

If there is any additional material required please advise
me.

Sincerely,

EGH:lk

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

~~Reproduction interdite.~~

Hauteur = 1 m 84

(3)

Collection Maurice Ratton, Paris.



(47)

200 mg

(28)

PHOTOGRAPHIES
SOUSSE OHANA
57, RUE DAUPHINE
PARIS-VI DAN. 40-07

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE GREATEST STORY EVER TOLD



Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Box 1685
Page, Arizona
December 4, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for taking time from your busy schedule to write me. I don't know whether or not the company here will be interested in anyone except Ben Shahn. They never heard of Stasack, and at any rate he also is too busy.

I am having an exciting time working as color consultant on this film, but miss family and New York too much. I need my own habitat. I don't know if I will stay with the production until completion of filming. If I do, I won't be back until early summer.

All my very best love to you,

Eliot Elisofon.

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December 8, 1962

Mr. M. Kaplansky
54 Old Park Road
Toronto, Canada

Dear Kip:

Though late in acknowledgement of your thoughtful and delicious gift my thanks have been greatly sweetened throughout my strudel. Oh, did I gorge myself - and why don't you have a branch in New York.

I had an eyewitness report to the effect that your beautiful bride looked ravishing as the Scarlet Woman in the wedding procession. Give her my love and ditto to you.

As ever,

EGH:lk

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46

20

Boche

PHOTOGRAPHIES
SOUSSE OHANA
57, RUE DAUPHINE
PARIS VII - DAN 40-07

ERNEST BROWN & PHILLIPS LTD

DIRECTORS
OLIVER F. BROWN, O.B.E.
PATRICK L. PHILLIPS
NICHOLAS E. BROWN
E.C. PHILLIPS

TELEPHONE: WHITEHALL 3376.
TELEGRAMS: OFORT, LBSQUARE, LONDON.

THE LEICESTER GALLERIES,

LEICESTER SQUARE,

LONDON, W.C.2.

PLP/AF

3rd December, 1962.

Mrs. E. G. Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22,
New York, U.S.A.

Dear Mrs. Halpert,,

Many thanks for your letter of November 26th.

I am delighted to hear that you are in accord with our suggestion to hold an important Ben Shahn Exhibition in 1964. I will write to you later next year as you suggest, so that we can work out the details together.

note

I am sorry not to be able to help you about the Epstein Bronze - "Head of Einstein". Although there was an edition of 12, it has long since been exhausted, and we get constant enquiries for this portrait, which we are unable to fill. There are at least six in the United States and the only chance is finding one at a high premium from a collection. Should we ever be offered this subject, we will, of course, let you know.

Yours sincerely,

Patrick L. Phillips

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December 7, 1962

Mrs. Mary Palmer
63 Sunny Reach Drive
West Hartford, Conn.

Dear Mrs. Palmer:

It was good of you to write expressing your pleasure in receiving the Weber drawings.

No - you did not get the wrong drawing I just thought that you would prefer to have it framed and all ready to hang. Naturally it looks very much better with a mat and a frame but I can assure you that I made no substitution.

Are you planning to be in New York in the near future? If so do let me know in advance as it would be nice to see you.

Sincerely,

ECH:lk

December 11, 1962

Mr. George B. Collins
Chairman, Art Committee
Brookhaven National Laboratory
Associated Universities, Inc.
Upton, L.I., N.Y.

Dear Mr. Collins:

On November 27th I wrote to you regarding the "Eagle",
weathervane, which was so badly damaged but have had no
word from you subsequently.

Won't you please let me know what your plans are in
connection with this matter. Many thanks for your cooperation.

Sincerely,

EGH:lk

Not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both sides and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE MUSEUM OF FINE ARTS

December 10, 1962

(Houston)

AFA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established either a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert;

Thank you so much for your prompt and affirmative reply to my request for Early American portraits for our Spring exhibition. The Junior Gallery, now entering the sixth year has become one of the most vital areas in the Museum.

It is some years since you have been in the Museum and many changes have been made and I would like to extend a cordial invitation to visit us in the near future.

Major exhibitions in Cullinan Hall are to be: "The Olmec Tradition" February 21- April 14, and "The Heroic Years: Paris 1908-1914.

I am enclosing lenders forms and shall look forward to the portraits with pleasure.

Sincerely,

Ruth Pershing Uhler

Ruth Pershing Uhler
Curator of Education

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 St Street
New York 22, New York

December 11, 1962

Mrs. Rita Lebwohl
Armands Gallery
302 John Ringling Boulevard
Sarasota, Florida

Dear Mrs. Lebwohl:

Thank you for your letter. Much as I would like to cooperate with you we have a firm policy of "one price" and have never accepted an offer. All the figures listed in our consignment invoice are final. I hope that your client will understand that we cannot deviate from this policy after thirty-six years of practice.

Ben Shahn limits his editions to ninety but rarely completes that quantity. However it is best to give the number as ninety for everyone's protection.

I hope your exhibition is a great success.

Sincerely,

EMH:lk

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 Madison Avenue
New York 22, N. Y.

M E M O R A N D U M

To: All Members
From: Ralph F. Colin
Subject: Appraisals
Date: December 7, 1962

As you all know, the Internal Revenue Service has expressed its appreciation of the services of our Association in making appraisals for gift tax purposes and has indicated its willingness to cooperate with us. The Service has not agreed to accept our appraisals without contest and, in these circumstances, the ultimate proof of the pudding will be in the eating. It is up to our Association, over a period of time, to convince the Internal Revenue Service that we are attempting to do a thorough, honest, and competent job in making the appraisals.

It is therefore important that when any of the members are called upon to act on an appraisal panel, the valuation which each member submits is based upon information or experience which the member is prepared to supply in support of the valuation which he submits. There should in every instance be a record of a sale or a knowledge of an auction to which the member can refer as the basis for his appraisal. This does not mean that if, for instance, a Klee is appraised at \$40,000, the dealer himself must have made a sale of a Klee at \$40,000 or known of a specific sale of a Klee at \$40,000 before giving such an evaluation. But the dealer must have known of a sale of a Klee of some quality at some price on the basis of which he can fairly defend his judgment that the Klee submitted to him for appraisal is worth \$40,000 if the sale with which he is familiar was made at a lower value.

Accordingly, while valuations should be realistic and not ultra conservative, each member should bear in mind that not only fairness to the donor and to the museum is involved in each appraisal, but also the ultimate reputation of our Association for responsibility.

This memorandum is being sent out at the suggestion of some of our members who wish to be certain that all of the members are proceeding on the same basis.

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December 7, 1962

Mr. Robert F. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

You are a dear, a darling, and the best mother's-little-helper I have ever met. You certainly have gone to a great deal of trouble and have made life so much easier for me. I just could not tackle the involved exhibition program with the non-writing characters abroad and greatly appreciate the fact that you took the whole business off my hands and even concluded the arrangements with San Francisco in time to fit in with George Culler's plans.

To obviate the need for any more correspondence in the near future I shall try to get out to Honolulu for my annual vacation if I can possibly get accommodations at the Halekulani and transportation on the non-stop jet. Based on these two factors and my gathering sufficient energy to pack a couple of bags I hope to leave New York on December 16th for a period of ten days in Honolulu and a few in Los Angeles or San Francisco so that I can get back here December 30th to prepare for the opening of our next exhibition. This has been the toughest season I ever experienced due to my personnel problems and to my continued fatigue which I know will evaporate "on the beach of Waikiki" - the "House befitting heaven" (courtesy of the matchtop) I brought home from Halekulani.

Please don't tell anyone about my prospective visit as I really want to relax for a few days before I see an artist. - Directly after our Christmas show which includes about fifty participants.

With affectionate greetings to the Griffing family and in anticipation of seeing you-all,

As ever,

EGH:lk

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BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

DEPARTMENT OF PHILOSOPHY

December 11, 1962

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I am doing an anthology called Creativity in the Arts for Prentice-Hall, Inc. Harvard University Press has given me permission to include in it Mr. Ben Shahn's "The Biography of a Painting," from his The Shape of Content. They hold the rights to the illustrations on pages 30-31 and 41 (in The Shape of Content) and have granted me permission to use these, too.

I should like, if possible, to include the rest of the drawings: on pages 27, 29, 33, 37, 42, and 46. They add immeasurably to the value of Mr. Shahn's text. At the suggestion of Grace A. Briggs, of Harvard University Press, I am writing to you for permission to use these illustrations or for information about who I ought to get in touch with to request such permission. I would be very grateful if you were to reply at your earliest convenience. The book is scheduled for publication in the spring of 1963.

I might add that I wrote to Mr. Shahn at Roosevelt, New Jersey, and that my letter has not been acknowledged.

Sincerely yours,

Vincent Tomas

Vincent Tomas

VT:vdb

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Encl. 12-6-62

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date received October 30, 1961

Date returned *June 24, 1962

RECEIPT OF DELIVERY

The following object(s) lent to the Museum of Modern Art:

by **The Downtown Gallery**
32 East 51 Street
New York, New York

for **International Circulating Exhibition: BEN SHAHN**
(December 1961 - October 1963)

*has (have) been transferred to International Circulating Exhibition: BEN SHAHN
GRAPHICS (June 1962 - October 1963)

Registrar

Dorothy H. Erdley
DM

Museum Number	Description	Selling price	
61.2913	Ben Shahn: Wheatfield, silkscreen theorem	\$275.	\$275.
61.2914	Ben Shahn: Cat's Gredle, silkscreen theorem	65.	65.
61.2915	Ben Shahn: Paterson #1, silkscreen theorem	175.	175.
61.2916	Ben Shahn: Stop the H. Bomb, poster	10.	10.
61.2917	Ben Shahn: Vandenberg, Dewey, and Taft, print	NFS	125.
61.2918	Ben Shahn: Maternity Clinic, print	NFS	125.
61.2919	Ben Shahn: Calabanes, silkscreen	60.	60.
61.2920	Ben Shahn: Song of Degrees, silkscreen theorem	75.	75.
61.2921	Ben Shahn: Mask, silkscreen theorem	110.	110.
61.2922	Ben Shahn: Flies, silkscreen theorem	110.	110.

Will you please sign and return this statement which is our receipt of delivery.

Received by _____ Date _____

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OFFICE OF THE
DIRECTOR

State University of Iowa

SCHOOL OF FINE ARTS AND
IOWA MEMORIAL UNION

Iowa City, Iowa

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 3, 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Apr 19, 1964

My dear Mrs. Halpert:

I am dictating again today for the first time in about ten days. My voice is somewhat better and the doctor says if I will keep on taking my medicine faithfully and reporting to him at the hospital he will pull me through all right. I have certainly had a difficult time since I came home from New York.

I feel humbled by your letter because it is obvious I did not quite grasp the importance of your conception of what our exhibition might be for the Association of College Unions. I think I am going to subscribe to what you have said so clearly in your letter of November 29 and plan to go right down the line with your help and advice.

I think I shall so report to those in charge of the Golden Anniversary Program very soon. This will mean that I need to begin, with your advice, to ascertaining what works of art will be available for the exhibition which will be hung at Indiana University for the dates April 19 through 22, 1964. Of course the pictures should be there a little before these dates and it will be a day or two later before they can be shipped back. Perhaps we should consider whether the exhibition once brought together might be made available at one or two other schools. I am sure there would be a great interest in having it here at S.U.I. for instance. But this is not particularly germane to the real purpose and program I am discussing with you.

I shall write Mr. Klein in the immediate future. The address you sent came to my hand promptly.

Sincerely,

Earl E. Harper

P. S. If I am recovered enough I shall be in New York again this month December 16 to 19 and assuredly I shall call you by telephone and perhaps visit with you again if

December 8, 1962

Mr. George D. Culler, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear George:

I see by the many papers arriving almost daily from Honolulu that the Tseng Yu-Ho paintings are on the way together with photographs and vital statistics. I am now enclosing the catalog of the most recent show of her work at this gallery. This contains her representations in the various museums both here and abroad. The names of private collectors are of no interest to you I'm sure and therefore I am not including this long long list.

As she is represented by the Downtown Gallery I would appreciate a note to that effect or, if you wish, to give us joint credit with the Honolulu Academy of Art (although Bob did all the work) it will be okay with us. Meanwhile I hope that Bob will receive the prize from the Stockholm Museum since thus far the director has ignored all my correspondence. In any event we should know fairly soon where the paintings are to be forwarded at the close of your exhibition - either to the Downtown Gallery or to Europe. A consignment invoice will be mailed to you very shortly.

There is a vague possibility that I will fly to Honolulu for my annual winter vacation if I can make the necessary arrangements for transportation and hotel reservations the tentative date is December 16th. Also if I can wrangle a few extra days I shall certainly stop off in San Francisco and will come in to say hello to you. I recall with great pleasure the personal tour you gave me during my last trip and I look forward to seeing you.

Sincerely,

BOH:lk

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 2, 1961

Mr. Stanley Snider
66 Priscilla Road
Chestnut Hill, Massachusetts

Dear Mr. Snider:

The only information I could find about the Opliger painting THE IRON FENCE was that it was originally owned by The Downtown Gallery and was included in an "Artists from Los Angeles" exhibition, September 13 - October 1, 1955. The information pertaining to the artist is very little. He was born in 1919 in South Dakota, but I am afraid that is as far as I can go with the information. I would suggest you write to someone like the Art Institute of Chicago who might have a more complete biography.

Yours sincerely,

Hyman W. Swetsoff

HWS:ga

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November 30, 1962

Mr. William E. Story
Gallery Supervisor
Dept. of Art, Art Gallery
Ball State Teachers College
Muncie, Indiana

Dear Mr. Story:

Thank you so much for the invitation extended to Stuart Davis and Charles Sheeler for inclusion in your 9th Annual Drawing and Small Sculpture Show.

Unfortunately, there is nothing that we can send you by either of these two artists for the show. Mr. Davis has done no drawings since the earliest part of his career, and we do not have a single drawing by Mr. Sheeler for sale at this time.

Thank you so much for your invitation. We hope that you have a great success with the show.

Sincerely,

Jay Wolf
Assistant Director

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December 12, 1962

Woodward Foundation

Mrs. Lucius D. Battle
3200 Garfield Street, N. W.
Washington 9, D. C.

Dear Mrs. Battle:

Enclosed please find a biographical sketch of Ben Shahn.
I hope this contains the information that you require.
If not would you please let me know and I shall try to
fill in the gaps for you.

Sincerely,

Jay Wolf
Assistant Director

JWlk

December 5, 1962

Mrs. Arnold M. Horwitch
4726 E. Calle Del Medio
Phoenix 18, Arizona

Dear Mrs. Horwitch:

Thank you very much for your note. You have been placed on our mailing list and will henceforth receive our announcements.

We are planning to give Morris Broderson a one-man show in February, but, by the end of January, we expect to have a number of his paintings here, and we would be delighted to show them to you at that time.

I look forward to meeting you when you are in New York.

Sincerely,

Jay Wolf
Assistant Director

ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

December 12, 1962

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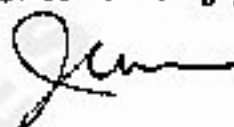
Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thanks for the interesting letter about
your barroom Nude. Will return it to you
but would like to keep it for the time
being.

Incidentally, we are reproducing Georgia
O'Keeffe's "Lake George Window" and wondered
whether she had ever made any comment on
this that we could use as a caption. Thanks
in advance.

Sincerely,



Jean Lipman
Editor

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You might advise your client that the Stuart Davis in last night's auction at Parke Bernet brought nineteen thousand dollars, late in the sale and on a rainy night.

Edith Halpert

Night Letter via Western Union

Sally H. Fairweather
141 East Ontario St.
Chicago 11, Ill.

YOU MIGHT ADVISE YOUR CLIENT THAT THE STUART DAVIS IN LAST NIGHT'S AUCTION AT
PARKE BERNET BROUGHT NINETEEN THOUSAND DOLLARS LATE IN THE SALE AND ON A RAINY NIGHT

EDITH HALPERT

Phoned W.U.
12/6 - 4:30

901 Broadway
New York 3, N. Y.
December 10, 1962

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:


Thank you for your kindness and cooperation of your intention to lend Dove's "The Critic" for the Baden-Baden - Amsterdam show.

I wrote to Baden-Baden today, so that you will receive a formal request from the Museum.

I would also appreciate if you could mail to me the address of the collector of the Stuart Davis painting that we discussed, plus a photograph.

Thank you.

Very sincerely yours,


Walter Gaudnek

WG/mg
cc: Dr. Dieter Mahlow

December 11, 1962

Mrs. Jean Lipman
Art in America
635 Madison Avenue
New York 22, N. Y.

Dear Jean:

In going through my archives I found a fascinating letter from the artist responsible for my great barroom picture of OLYMPIA. His name, as you will note from the photostat I am enclosing is Bruce Ariss.

I have not heard of him and don't know if he is still functioning as an artist or became a barkeep. I have always been puzzled as to how he knew that the purchaser had any association with the Downtown Gallery. I think I told you how I acquired this work of art way back in 1939. I was invited by a friend in San Francisco to what he called a very famous restaurant in Sacramento. We arrived there much too early and stopped off in a neighboring bar where I fell madly in love with OLYMPIA. This was the central motif of a huge mural for 75 feet as he mentions on page 3. The theme revolved around the movies and included a variety of stars including Mickey Mouse, but Mae West was undoubtedly the great heroine. It took almost 7 hours to convince Jimmy to make the sale and after we agreed on the price he suggested that we take this section off the wall. Naturally I thought it was canvas and discovered it was painted, like the rest of the mural on wood panels. It took two more hours to get ladders, saws, and two sober men to remove this section and so, just about 1 A.M. we departed with a prize, dry and hungry but I was mighty happy.

As I don't know what happened to Bruce Ariss I would hesitate to use any section of his letter but thought you might be interested in seeing the material. If by any chance you would like some sort of a quiet refined statement I would be very glad to write a few. In any event I would like to okay any note you might wish to include with the reproduction.

Sincerely,

EGH:lk

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December 7, 1962

Mr. Boris Mirski
Boris Mirski Art Galleries
166 Newbury Street
Boston, Massachusetts

Dear Boris:

As I advised you when I selected the Baskins I purchased his woodcut MOSES ~~to~~ present to someone for Hannukah. When Rabbi Beerman was here I told him about it but the print was out being matted. However he was willing to take the chance on it sight unseen and I am writing to suggest that you send it directly to him at 258 Denslow Avenue, Los Angeles, 49, California, together with your bill.

Our Christmas Show is really very exciting and I am sure you will have had a report from Sybil Stone who came in last Monday.

I am very excited about my new personal acquisition which looks absolutely fabulous in my apartment which as I mentioned looks like Tobacco Road at this point. Despite my lawyer I decided I would have it replastered, painted, etc. as soon as I get home from my winter vacation which I hope will start about the 16th of this month. I sure need a rest this year and hope that I will come back from Hawaii as full of energy as I have in the past three years. If I don't see you before the holidays lots of luck to you Aida and the two next generations.

Sincerely,

EGH:lk

CC: Rabbi Leonard I. Beerman

FAIRWEATHER • HARDIN GALLERY

**141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS**
Telephone: Michigan 2-0007
Cable Address: FAIRHIN CHICAGO

December 5, 1962

Mrs. Edith Gregor Halpert,
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

The Davis painting finally arrived this morning, and it's a beauty. I am now awaiting a call from the Interiors man (of the company for whom it is intended) and I am poised for a quick drive to the sticks - with painting. I told them by telephone that they would have to come to a quick decision, so if they turn the painting down we shall rush it back to you, as promised.

Thank you for the information on the Kuniyoshi print for our client. Are there any others available? If so, we would love to know what, and for how much.

That's all for now - will keep you posted on the Davis, and hope you are being rushed off your feet with Christmas shoppers.

Best,



Sally H. Fairweather

SHF/s

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APPLETON & COX, INC.

Insurance Underwriters and Managers

111 JOHN STREET



NEW YORK 38, N. Y.

PLEASE ADDRESS YOUR REPLY TO

DALLAS BRANCH OFFICE

JACK R. WOOLDRIDGE, REGIONAL MANAGER

P. O. BOX 841

2408 CEDAR SPRINGS

DALLAS 21, TEXAS

RIVERSIDE 1-4781

November 30, 1962

Mr. Thomas Moran
Appleton & Cox, Inc.
111 John St.
New York, N. Y.

NEWMAN-MARCUS COMPANY
MARITIME No. 5015122
YOUR CLAIM No. 11950

Dear Tom:

I am enclosing Mr. Bramley's letter of November 28, along with copy of Mrs. Halpert's letter of November 27.

I am sure you can see that Mr. Bramley is most anxious to have a fair settlement made with Mrs. Halpert.

I am not familiar with the experts referred to in Mrs. Halpert's letter, and shall appreciate your efforts in possibly securing a person that would be agreeable to Mrs. Halpert and to you.

I know you will under the circumstances give this your preferred attention.

Sincerely,

JRW:RS

CC: MR. NORMAN W. BRAMLEY - This will acknowledge and thank you for your letter of November 28.

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AFA

file

December 8, 1962

Mr. Andrew S. Kent
35 Oakdale Lane
Roslyn Heights, New York

Dear Mr. Kent:

The American Folk Art Gallery is an adjunct of the above and there are always a few examples of early American art on view in conjunction with the modern paintings and sculpture.

In the event that we have a special exhibition devoted to Folk Art again during this season I will be very glad to advise you accordingly.

Sincerely,

BGH:lk

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF ARCHITECTURE AND DESIGN

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December 3, 1962

Mr. John Marin
The Downtown Gallery
32 E. 51 St.
New York, N.Y.

Dear John:

I am returning to you herewith the Stuart Davis photograph which you so kindly lent me. Would you please check with Edith Halpert and see if she wants to keep my book "Sign Language", or whether she wants to return it to me?

Sincerely,



Mildred Constantine
Associate Curator
Department of Architecture and Design

MS.fp

Enc.

GRIPPI GALLERY 905 MADISON AVENUE • NEW YORK 21, N. Y.

UNIVERSITY 1-1462

Dec. 4, 1962

The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert;

This note is to inform you that Mr. Lawrence Allen is no longer with me at the Grippi Gallery.

I did come to see you a few weeks ago to get a first hand account from you. As you know the art world is a gossip and rather loose tongue business. Therefore it was imperative that I would get my information first hand. I have still let Mr. Allen go, since your employee's seem to have felt this would be the best way to get results. I still wish to see you and hope you will find a few minutes to spare to at least hear my side of the situation.

At this time I do not have any employee's, and must take care of both the Gallery and Frameshop on 59St. If we can arrange a mutual time, a few moments will do, let me hear from you by phone. If yes, then, any morning between 10;A. M. through 11;A. M. Evening from 6:15 P. M. on. I am sorry if any inconvenience has been caused you, my future actions will depend on what you have to say in this matter, consequently I shall await your call,

Respectfully yours,

Joseph Grippi
Joseph Grippi

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Mrs. John Prosser
815 Barberry Lane
Lake Forest, Illinois

My dear Mrs. Halbert: -

I am so worried
about my O'Keefe painting of
Two Austrian Copper Roses.

Mr. Palmerantz came over
Saturday, & am enclosing his
note. He also said The Canvas
may be buckling, therefore
flaking off the paint.

I am not planning to
come to New York, & even so
I do hate carrying or sending
the painting down, for fear
something else may happen.
Would Mrs. Keck come out

December 11, 1962

Mr. Douglas MacAgy, Director
The Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas 19, Texas

Dear Douglas:

I was delighted to hear from you and equally so to learn that the exhibition was a success. Was a catalog published, and if so, may I have a copy please?

I have just heard a rumor that you are planning to move to New York. It will be so nice to see you again. Incidentally I did not answer your letter because your statement seemed so final that there was nothing I could say although I was rather puzzled with the contents. When you are in New York let's talk about it as I am very eager to solve the mystery and ascertain where and how I pulled the boner.

Very best regards.

Sincerely,

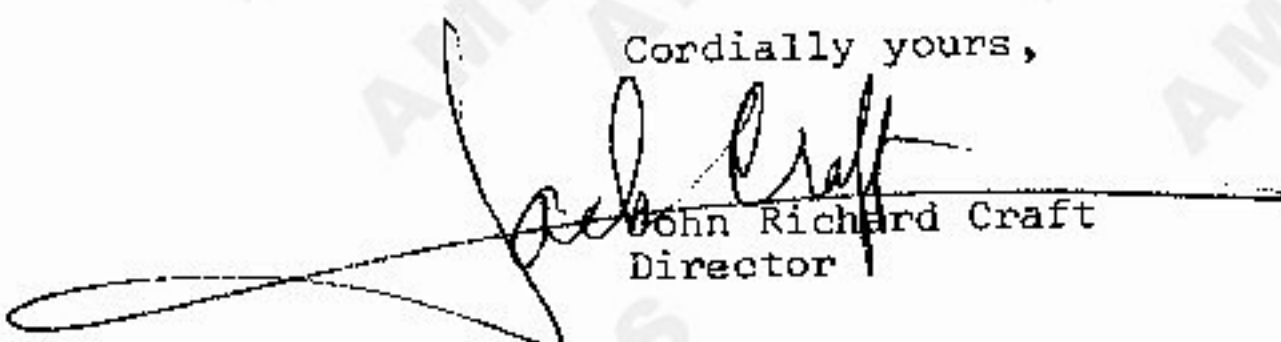
EGH:lk

(Letter to Mrs. Halpert, 11-30-62)

Page 2

Thanks, again, for just about everything. Eventually, of course, you are going to be overcome with curiosity that it will bring you down here to Columbia, South Carolina. Try the idea on for size.

Cordially yours,


John Richard Craft
Director

JRC:sac

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Patterson

December 7, 1962

Miss Mary McLoud, Secretary to the Dean
Philadelphia Museum College of Art
Broad and Pine Streets
Philadelphia 2, Pennsylvania

Dear Miss McLoud:

Thank you so much for sending me the detailed information
regarding the audience, names of panelists and the time element.

Within the next few days I will send you the biographical
sketch which Mr. Benson requested.

Sincerely yours,

EGH:lk

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

December 11, 1962

Mr. William V. Elder,
Curator of Fine Arts
The White House
Washington, D. C.

Dear Mr. Elder:

You may or may not remember that we both participated in a symposium held at the Wadsworth Athenaeum somewhat less than a year ago. I had the pleasure of meeting you on that occasion and recall the after dinner chat we had.

We are now planning a very important exhibition that is retrospective in nature (of paintings by the late John Marin.

We are eager to point out that despite all the art fads that have come and gone an artist of Marin's stature not only retains his reputation ten years after his death but that the reputation and interest internationally has grown tremendously.

I'm enclosing a list of major exhibitions organized by museums since Marin's demise. All of these were retrospective and fully encompasses each period medium and theme. We are waiting for the return of a large show sent to Berlin and to Hamburg by the U. S. I. A. but in the event that these do not reach us in time we are borrowing a good many examples to fill in the gaps. Among the most important paintings is an oil entitled CIRCUS #1 which was recently presented by Mr. Leigh Block to the White House.

This is the only recent example of a circus subject and is extremely important for the context of the show. Is there any possibility of obtaining that from the White House for a period of one month. The exhibition opens on January 8th (Press view Monday, January 7th) and will continue to February 2nd. We can arrange to have the painting picked up and delivered and will be glad to take care of all the expenses involved in transportation and insurance fees. Of course we would very much like to list the White House as the credit line. Not only would this mean a great deal to the artist and to American art, but I think it would point up the fact that President and Mrs. Kennedy are interested in the work of this century and in the modern vein. I am enclosing biographical data which includes a list of museums in which the work of Marin is represented. I believe it is about the most inclusive museum record of any American artist.

(cont'd)

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George Braziller, Inc.

215 PARK AVENUE SOUTH • NEW YORK 3 • N. Y.

OREGON 4-6004

Dec. 7, 1962

Dear Mr. Marin,

I have been instructed to turn to you with this request for color transparencies of paintings by Ben Shahn, and as we hope to get this book into production very soon, I hope you will be able to help me as quickly as possible.

From what I can glean from past correspondence, you will definitely be able to provide us with those of the following which I have marked with an asterisk, but on the chance that you also had others, I am listing all the ones we actually need. We prefer 5"x7" ektachromes, but anything you could send would be appreciated.

1. Page of an Illustrated Haggada, 1931
2. Four Piece Orchestra, 1944 (Coll. S.J. Perelman)
3. Italian Landscape II, 1944
4. Pacific Landscape, 1945 (Museum of Modern Art, NYC)
- * 5. World's Greatest Comics, 1946
- * 6. The Anatomical Man, 1949 (Coll. Mary Johnston)
- * 7. Composition with Clarinets and Tin Horn, 1951 (Detroit Museum)
8. Age of Anxiety, 1953 (Coll. Joseph Hirschorn, NYC)
9. Chicago, 1955 (Coll. Dr. Michael Watter, Philadelphia)
- * 10. Third Allegory, 1955 (Coll. Levick, Buffalo)
11. Parable, 1958 (Munson Williams Proctor Institute)
- * 12. Why, 1961 (Coll. Herbert Goldstone, NYC)
13. "I Never Dared To Dream", Lucky Dragon, 1960 (Norton Gallery)

Hoping that this letter will reach you on Monday, I would be very grateful if you could call me during the day to tell me what you have.

With many thanks;

Sincerely,

Florence Hammond

Florence Hammond
Art Editor

Mr. John Marin, Jr.
The Downtown Gallery
32 East 51st St.
New York, N.Y.

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I have been given the wrong one, even though the label on the back has the same number as the one on your invoice of October 23.

Thank you for letting me have it when I own only a tiny piece of it. I shall hasten to pay you the rest as soon as I can. Sincerely,

Mary Palmer

P.S. I enjoy^{ed} seeing your picture in Time and am very proud to belong on the fringe of that illustrious company that consists of the customers of the Downtown Gallery - M.P.

63 Sunny Beach Drive
West Hartford, Conn.

December 8, 1962

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

I postponed writing to you for two reasons, one was that I did not have a secretary until very recently who could understand my lingo or who agreed with Mr. Webster, etc. and now I am making up for lost time. Also Bob's visit to New York was so brief that I didn't get a chance to discuss the exhibition with him however, God willing, I may fly to Honolulu a week from Sunday (the 16th) depending of course on the possibility of reservations at the hotel and on the non-stop jet. I will take along a complete list at the time and will discuss the matter with him but I still think it would be best if you made your own selection. I am sure he will concur with your ideas. I have a complete photographic record which will make the chores much easier. You are doubtless familiar with many of the originals and in any event will have a choice large enough to kick out anything you don't like.

I think your idea of coming through enroute from Florida is an excellent one. While I can't offer you a Hilton Bridal Suite and breakfast served in style in my 6-room apartment I can offer you a better drink than we had at the party in good ole Mojito. So come along and let me know a few days in advance.

Have a wonderful holiday.

As ever,

EGH:lk

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

35 Oakdale Lane
Roslyn Heights, New York
December 3, 1962

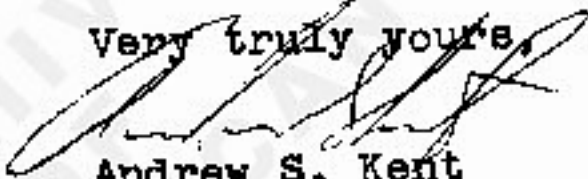
American Folk Art Gallery
32 East 51 Street
New York, New York

Gentlemen:

I would greatly appreciate your sending me information concerning the Folk Art Gallery, and would like to be placed on any mailing lists for information on future exhibits.

Thank you very much.

Very truly yours,



Andrew S. Kent

you have time. You can hardly know how I appreciate your help and your friendship.

EEH

P.S. At your leisure will you tell me two things? (1) What American artists now famous found themselves or were helped to do so during W. P. A. Days? (2) What outline would you advise me to send to Mr. Klein if he agrees to write an introduction?

E.H.

Dec. 5, 1962

MRS. EVERETT H. JONES

330 Westover Road • San Antonio 9, Texas

Edith Halfert
The Townsman Gallery
New York City
Dear Mrs. Halfert:

I have just received
a statement from the Townsman
Gallery with Balance Due - \$6,200.
I received one also on November
1st or thereafter, and thought it
a mistake so did not write
you because I had paid the
entire amount in October on
receipt of a statement. I have in
hand the cancelled check for
\$6200.00 which was endorsed on
the back "Pay to the order of The
Chase Manhattan Bank cashed by
the Gallery ^{on Oct. 13th} and stamped "Paid"

November 30, 1962

Rabbi Leonard I. Beerman
258 Denslow Ave.
Los Angeles 49, Calif.

Dear Lenny:

When you were at the Gallery yesterday, you were quoted the price of the Leonard Baskin woodcut, "Moses" incorrectly. I believe that Mrs. Halpert said it was \$50, when actually it sells for \$65.

Rather than send the woodcut directly to you and have you surprised at the cost, I thought I would send you the name and address of Mr. Baskin's Boston gallery:

Boris Mirski Art Galleries
166 Newbury St.
Boston, Mass.

Mr. Mirski would be delighted to have one of the woodcuts sent directly to you, if you should so desire.

I'm sorry to have missed you here yesterday. Next time, perhaps?

Warmest regards to Martha (should she still remember me).

Sincerely,

Jay Wolf
Assistant Director

December 8, 1962

Mr. James M. Carpenter
Colby College
Waterville, Maine

Dear Jim: (May I?)

Thank you for sending me the forms for your exhibition.

I am delighted of course that you are "progressing well" and I am sure that you must be greatly relieved after this long long period of research, etc. and with the fact that this enormous project has reached the exhibition stage.

The loan agreements are now enclosed with the exception of the form for the Marin painting which, as you know, is owned by the San Francisco Museum and will have to be borrowed directly from that Institution, thus I am enclosing these forms as well so that you may forward them to George Culler.

I am very curious as to whether you intend to show only one example by Marin who is one of the very few true natives of Maine or whether you have arranged to borrow other examples from museums and collectors. Won't you please let me know as I really am very curious, furthermore is it possible for your secretary to send me an overall list of the artists associated with this gallery who were at one time or another residents of Maine? This would include Karfiol, Kuniyoshi, Spencer - and Samuel Halpert in addition to those whose work you have requested. Also, if possible, I would like to have the titles of the paintings that have been invited.

I hope that you will advise me well in advance of the opening date so that I can make arrangements to be in Waterville for the opening (as I am invited). I so enjoyed my one and only visit to Colby and always enjoy seeing you.

My very best regards.

Sincerely,

EGH:lk

DR. ROLAND FISCHER
5795 Foster Avenue
Worthington, Ohio

12. Dezember 1962

Dear Mrs. Halpert,
we have been in Europe on a scientific lecture tour for almost three months and just came back. May I draw your attention to someone very special:

We met at the Lenbachhaus in Munchen a painter, who just opened his first one-man-show in 40 years in that Museum! We were very struck by the fine painting, which were standing up very well ^{against} the competition: Kandinsky, Jawlenski, Muenther, etc.etc. The man himself waited for so long with this exhibition, because he wanted to be sure that it is worthwhile!

We encouraged Mr. v. Boddien (from Hamburg) to have his work photographed and ~~send~~ send the photos to us. My husband will attend a meeting in N.Y. sometimes in February - and would love to call on you, not only to say hallo again, but also to show you those pictures. May be you could give us an advise, where we could help this artist to exhibit.

I, Trudy Fischer, am teaching art (^{art history,} painting, drawing, sculpture) at the Art Department of the Ohio State University, and would be more than happy, if you would be so kind, and put me on your mailing list again. Your catalogues go on the bulletin board and are studied by my students. I am trying my best to "art-educate" them, that they may become some day - I hope - potential customers. My students are non-art majors, who have to take my classes for their humanity studies, which are compulsory. They are mainly science-majors, such as medical students, chemists, etc. (Prospective money makers.)

May be you remember us vaguely - - my husband and I wrote one a paper on "Patterns in Art and Science".

We hope to visit your Gallery sometimes this Spring and would love to see you.

Thank you kindly!

Wishing you a happy holiday season and the very best for 1964.

Sincerely yours,

TRUDY + ROLAND FISCHER

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December 1, 1962

To: Marc-Long Associates
Carlton House
530 Sixth Avenue
Pittsburgh 19, Pennsylvania

Confirming our lengthy conversation of November 29th, I want to repeat the outline I submitted to be presented to your clients in connection with the promotional idea which would involve a collection of art.

- 1) The suggestion was that your client install an exhibition of American art in their building at the New York World's Fair 1964.
- 2) That this collection comprising about 100 paintings and sculptures be truly national in scope including all 50 states of the union. In recognition of the fact that many of the best artists in America are concentrated in larger areas I suggested that the selection - numerically - relate to the relative population of each state. In other words a state like Rhode Island which has very few artists of note would be limited to one example while New York and California would be represented with possibly four for each of the two states and this will apply to other areas as well and will obviate any resentment if we specify the population ratum plan.
- 3) I further suggested that the exhibition be placed in your client's building in a central section so that the objects and promotional posters or whatever, are arranged in a peripheral scheme making it necessary for visitors to pass through the clients direct advertising in order to get to the art exhibition.
- 4) That a large sculpture chosen from the exhibition be placed outside the building with posters calling attention to the exhibition.
- 5) Finally at the close of the Fair, or earlier if your client so desires, the collection is to travel to museums in the 50 states if so desired or broken down into a regional arrangement. After the exhibition the paintings and sculpture are to be presented to museums or university galleries in each of the 50 states concentrating on those which emanated from each. The usual identification plaques are to be attached to the frames of the paintings or to the sculpture pedestals in each instance indicating the name of the donor (your client).

(cont'd)

December 4, 1962

Mr. Jacob Schulman
29 East Boulevard
Gloversville, New York

Dear Mr. Schulman:

Today Fine Arts Conservation Laboratories returned to us your ~~WHEN~~ ^{THE} MORNING STARS[®] by Ben Shahn.

Do you wish us to have it shipped to you or will you make your own arrangements?

Kindest regards.

Sincerely,

Jay Wolf
Assistant Director

JWlk

[encl. 12-6-62]

THE MUSEUM OF MODERN ART
 11 West 53 Street, New York 19, N. Y.

October 30, 1961
 Date received November 6, 1961

LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From **The Downtown Gallery**
 32 East 51 Street
 New York, New York

for **International Circulating Exhibition: BEN SHAHN GRAPHICS**
 (June 1962 - October 1963)

Registrar *Dorothy A. Dudley*
 Dorothy A. Dudley

Museum Number	Description	Selling price	Insurance Value
61.2913	Ben Shahn: Wheatfield, silkscreen theorem	\$175.	\$175.
61.2914	Ben Shahn: Cat's Cradle, silkscreen theorem	65.	65.
61.2915	Ben Shahn: Paterson #1, silkscreen theorem	175.	175.
61.2916	Ben Shahn: Stop the H. Bomb, poster	10.	10.
61.2917	Ben Shahn: Vandenberg, Dewey, and Taft, print	NFS	125.
61.2918	Ben Shahn: Maternity Clinic, print	NFS	125.
61.2919	Ben Shahn: Calabanes, silkscreen	60.	60.
61.2920	Ben Shahn: Song of Degress, silkscreen theorem	75.	75.
61.2921	Ben Shahn: Mask, silkscreen theorem	110.	110.
61.2922	Ben Shahn: Pleiades, silkscreen theorem	110.	110.
61.2961	Ben Shahn: Passion of Sacco and Vanzetti, silkscreen print	NFS.	100.

Check This

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 7, 1962

Mr. Wilbur D. Peat, Director of the Museum
Art Association of Indianapolis
John Herron Museum of Art
110 East Sixteenth Street
Indianapolis 2, Indiana

Dear Mr. Peat:

Thank you for your letter.

Of course I'm delighted that your committee has decided to purchase the Ben Shahn painting WALKER AND WALSH, 1932 for the museum. An invoice is now enclosed and for your information the \$200. check which we previously received from Mrs. Herrington has been refunded to her. The credit invoice for the original transaction is also enclosed so that the museum and the gallery books will both have balanced records.

When I've asked Ben Shahn to locate whatever clippings he may have in his possession that refer specifically to the Mooney-Billings affair I will also send you photostats of our catalogs of the exhibition held in 1932 at the Downtown Gallery comprising the entire series of paintings under that title. WALKER AND WALSH was withheld from sale during that show and remained in the artist's possession until it was hung in the gallery shortly before Mrs. Herrington's visit.

Needless to say this is truly an important American painting both as a work of art and as a document and I am very happy that it has been added to your collection.

I so enjoyed your visit despite the hectic activities in the gallery at the moment I hope that you will be coming to New York soon again and that you will let me know in advance so that we can really have some time together. Meanwhile my very best regards.

Sincerely,

RGH:lk

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

30 November 1962

SHIPPING ORDER

From: The Director
To: Herbert Hiss

Subject: PAINTINGS BY TSIENG YU-BO, SHIPMENT TO SAN FRANCISCO

1. 20 paintings by Tsieng Yu-bo have been packed in 4 boxes, in accordance with the attached list. Each box should be marked for shipment to

San Francisco Museum of Art
Civic Center
San Francisco 2, California

Attention: Mr. George D. Sailer, Director


2. Each box should also be marked as follows: "PAINTINGS -
HANDLE WITH CARE"

3. The shipment is to go forward via RAILWAY EXPRESS AGENCY, Inc. on board the SS IRELAND (Matson Line) departing Honolulu Monday, 3 December 1962 for San Francisco. The Railway Express Agency will call for the boxes today.

4. The following declarations of value should be given to the Railway Express Agency:

Box 1:	\$660.00
Box 2:	\$300.00
Box 3:	\$420.00
Box 4:	\$500.00

5. The shipment should be sent COLLECT, the charges being payable by the San Francisco Museum of Art. The Railway Express Agency should supply you with a memorandum regarding individual box weights and total transportation costs. Please notify this office when the information is in hand.


Robert P. Griffing, Jr.
Director

cc: Keeper of Collections

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Cockrille, Jenn.
Dec. 11, 1962

Dear friend of art,

I am a member of our local art club, and am very proud of it. We have only been organized about 2 years. All of my artist friends are realist painters, and that puts me somewhat at unease, because, when we have our exhibits I find that I am alone in the way I express myself with paint. I do not expect you to say you like my art, but I would like very much if you or, some one you might know, would just write and talk to me constructively.

Also I would like some simple information.

1. Does a person interested in seeing paintings need an agent?

December 1, 1962

Miss Sally H. Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Sally:

I am sorry that you were disturbed or perturbed about the price of the Davis. The MUNICIPAL was raised to \$12,000, while the picture was out but in the case of the St. Louis Art Association evidently John did not feel it necessary to advise them (neither would I) as there was absolutely no possibility of a sale under their auspices. This was merely a friendly gesture on our part. You are perfectly safe in asking that figure as even within the same dimensions Davis frequently has variations in the figure.

We have just sold two of the four recent Davises and if you don't think MUNICIPAL will move shortly may I suggest that you return it to us as at this time of the year many out of town collectors come to New York for their Christmas shopping and instead of buying the little woman a diamond bracelet purchase a painting. It is considered far more chic now that the Kennedys are promoting culture.

I know the Kuniyoshi print your client has described but we don't even have an example of this in our file and I doubt whether one will come into the market as this was very popular in its day and we sold out the entire edition years ago.

This place has been so hectic and I have been involved in so many other people's projects that I have not done very much about the "idea" exhibition, but believe me I am not dropping the plan as it is really hot. Unfortunately the exhibition involves a tremendous amount of research in checking on the names of the numerous owners as most of the items that I have in mind were sold years and years ago and I will have to trace them. However you will hear from me when and if --.

Sincerely,

EGH:lk

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Collection

H = 1^m 23



Reproduction interdite.

December 8, 1962

Mrs. Edwin Gilbert
16 rue Henri Barbusse
Paris 5, France

Dear Virginia:

I was delighted to receive your wonderful chatty letter and if I weren't such a bore these days with all my ills and gripes I would almost be tempted to fly to Paris and bask in the Gilbert warmth rather than Honolulu. Besides I have too short a vacation period this year to get so frisky. Maybe sometime in early spring I will make the wild dash.

Believe me I would have done much better by investing in Time-Life stock than in plays by my friends and will bear that in mind for the future. Good Lord! I never realized how many people read "Time" magazine. Despite the fact that I insisted on tucking myself into a dim corner (not because I am the modest type but because I look like hell in foreground pictures) I am stopped continuously by total strangers. It's almost as bad as being on the Dave Garroway program, but I must say that "Time" brought us a number of new visitors and I trace at least three small sales. I love the two consecutive sentences in your letter, one referring to the reducing formula and the other to our own little Esther. Whatever one can say about her - and who doesn't - she is a consistent dame.

I think I told you that the only two pictures we received from Abe were brought by hand by Milton and Helen Kramer. Nothing else has arrived except several letters including one addressed to John which really prompted me to write a letter suggesting that he get another dealer. She has shot him full of baked beans constantly dangles before his innocent eyes phoney market reports listing the phoney prices of current American art. When he writes - this in John's letter - "I can reply that Edith Halpert is the authority on the business and money side of the Downtown Gallery dealings" ending with the postscript "reference to the September 10th rejection of my current evaluation of \$-----", I am just about ready to mail my charming epistle to him. However I respect him so much as an artist that I have to do a rewrite job unless I talk bluntly about Esther's influence. This I hate to do but I will have to make a decision very shortly. I had announced a one man show of Abe's work for January but after three or four letters sent to

(cont'd)

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December 12, 1962

Mr. Peter Wick, Assistant Curator
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Wick:

At last our photographers delivered the prints. These are now enclosed.

For your information the prices are:

\$7500. for Daffodils,
\$4000. for Erdgeist (book by Wedekind).

I hope that you have the happiest of Holiday Seasons.
Kindest regards.

Sincerely,

EGH:lk

• baker paper company •

36 BROAD STREET

OSHKOSH

Since 1899

•••

BEVERLY - 1-3050

WISCONSIN

1 DECEMBER 1962

EDITH HALPERT, DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MRS. HALPERT:

THANK YOU FOR SENDING OUT THE PHOTOGRAPHS OF BEN SHANN
DRAWINGS TO ME.

OF THE GROUP I RECEIVED, I THOUGHT THE BLIND BOY WAS
THE MOST INTERESTING. BUT I STILL PREFER SOMETHING A-
LONG THE LINE OF TROUBLED MAN WHICH YOU HAD SOME TIME
AGO. IF YOU RUN ACROSS SOMETHING MORE OF THAT NATURE
AGAIN PLEASE LET ME KNOW. IN THE MEANTIME, I SHALL
RETURN THE PHOTOGRAPHS YOU SO KINDLY RUSHED OUT TO ME.

THANK YOU!

KHB:MS

SINCERELY,
Keith H. Baker
KEITH H. BAKER

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SHAKER COMMUNITY, INC.
HANCOCK, MASSACHUSETTS
AN AMERICAN HERITAGE

November 30, .962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

We are delighted to have your approval and support for a Sheeler exhibit. Your letter was most welcome and the fortunate circumstance of Dr. Andrews' call at your Gallery (he had apparently forgotten that we had previously discussed the possibility of the exhibit) contributed something to our satisfaction.

We are prepared to write or call the owners of paintings and will give careful personal treatment to the task of transporting them wherever possible. I presume that our requests should go out early in the new year so that if you could provide us the list in the next few weeks we would be very grateful. We do not seem to have the list now available, although Mrs. Miller did have an impression that one exists.

Your comments on the potentialities of a showing of Mr. Sheeler's Shaker interests are very helpful and confirm us in our opinion that it will be valuable to us to present the exhibit. We hope that it may in some way benefit Mr. Sheeler also.

Sincerely yours,



Wilbur H. Glover
Director

whg/ec

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12.11.62.

Dear Mrs. Halpert:

Persuant to our short conversation of this moment please find enclosed photo of the Kuniyoshi, 24"x 30", framed under glass and in perfect condition. Should you have definite interest would you please call me, as I should be in the city before Saturday and would be happy to bring same in. The lady will entertain the top going price.

She also has a Gino Severini, Marc Chagall and a superb Derain landscape, but I know these are not your dish of tea?

19 West Ave.
Essex, Conn.
South 7-1544.

Cordially,

Walt Killam
Walt Killam.

P.S! My commission from purchaser, 5% added to price!

Ent. - W.K. on
Back of Sheet
J.M. -

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Is there an address for
the photographer, Cotton.

My letter addressed to
227 E. 57th was returned;
do you have a recent
address?

Mrs. L. Dachtman

Dep't of art
State Univ. of Iowa
Iowa City, Iowa

Pl 9-7200

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December 7, 1962

Mr. Archibald C. Edwards
2205 Liberty Bank Building
Oklahoma City 2, Oklahoma

Dear Mr. Edwards:

Thank you for your letter.

We had only one Morris Graves in our Christmas exhibition and this has already been sold. Since there are no more small paintings of John Marin available, we have two of the large examples in the show, both priced at \$2500. There are however several drawings in our possession (pencil) which are priced at much lower figures and if these are of interest to you I will be glad to have a photograph made.

Sincerely,

KOH:lk